## The American Organist

T. SCOTT BUHRMAN, F.A.G.O.

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MR. J. WARREN ANDREWS

Famous teacher, recitalist, and church musician, organist of the Church of the Divine Paternity, New York City, formerly Warden of the American Guild of Organists and the prime mover in the efforts that resulted in 1918 in the establishment of a technical journal for the organ profession—and The American Organist is the result. Pupils have come to Mr. Andrews from every State in the Union; his influence for good, both in the art of organ playing and in the divine science of wholesome living, is far reaching. Among those whose counsel is always kindly, whose criticism is always tempered with courtesy, whose aim is always unselfish and tinged with nobility, Mr. Andrews stands first in the minds and affections of his countless pupils and friends.

# The AMERICAN ORGANIST

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DECEMBER 1928

No. 12

## Editorial Reflections

## Maybe to Your Credit



the game, is the general rule of life. We continue discussing a gain this month some of the intimate problems in the life of a magazine. T.A.O. has inaugurated a new column, the Kickers' Korner. The vindictive read-

er can get back at us, or at him, her, these, them, and those. He can say almost anything he wants to and get away with it in the Kickers' Korner. A good kicker is usually the center of attraction, usually a leader. That doesn't benefit him socially, as Harry Richman would say, but the prophets predict that it will help him immortally. We all get away from the kicking business as quickly as we can, when we're not doing it ourselves. It's pleasant to kick about something or other. If it weren't, there would have been no progress for mankind and we'd still be wearing fig-leaves in the Garden of Eden; that would not be pleasant this December.

So our new Kickers' Korner will continue a while, not with a grouchy face, but with a good-natured grin.

We won't any of us be permitted to say just what we please. There'll be a little restriction. The man who says just what he thinks had better say it privately to the Editorial Staff.

It's every man for himself, usually. The exception is called all sorts of names while he's alive but he's a saint as soon as he's dead. Another exception is the man who is perfectly willing to sacrifice something he might have-money, influential friends, popular esteem—in order to yell for things that are right when they benefit some other body and not himself primarily. These oddities we always have with us. They run back a long way through the ages, perhaps farther back than the Moses who was willing to swat an Egyptian just to save the hide of an unknown member of the tribe of Israel; it surprised Moses to learn that Israel, just like you and me, didn't care to be protected. scampered off to Midian.

T.A.O. can't get away but has to sit tight, in spite of wanting to run now and then when an issue goes to press with things that might be confined to the Kickers' Korner if they weren't so serious, so impervious to condensation.

However, the serious part of it is that back of every kick is an army of feet administering it through the medium of the one foot alone. T.A.O. doesn't print the single opinion of one individual; printer's ink costs too much. It's only when a peace-upsetting idea is held by a dozen men, or a hundred (including the ladies) that it is worthy of the ink it costs; when it's held by twenty-five percentum of us—as is often the case—it is worth both the ink and the paper and the resultant necessary dodging.

Turning to sweeter things, there are such marks as ppp and fff. Also such names as Diapason and Flauto d'Amore. Also such figures as 16', 8', and 4'. It has been a grand and glorious world of organ thinking that has made use of two of these groups. Now it's high time to use also the third. Tell a man the quality of tone; tell him also the pitch at which it speaks, and he knows two-thirds of our story-an unimportant two-thirds. You and I don't care if the contraption we pull or shove brings on a string or a flute or a diapason or a reed nearly as much as we care whether it is ppp or fff. Think it over a little. We're at a new organ. We are playing entrancingly for our audience. We are playing pianissimo. And we want a little more tone, or we want a sweet little solo passage. Would we rather take a chance at a console marked with tone colors and pitches but without dynamic indications? or would we rather take a chance at a console marked merely with dynamic indications and minus pitch and color?

Music is a wonderful art. Anything goes if we make it go artistically and appropriately. A 32' and a 1 3/5' will make good music if we watch our step. But an fff of any pitch or color on top of a pianissimo combination spells ruin right there, just as a ppp on top of a fortissimo will spell complete failure.

It is coming to the time when dynamics will be the third invariable factor to be added to written specifications and engraved stop-tongues. 'Twill be so happy a day. T.A.O. has been scrapping about this for many years, not because it's T.A.O.'s sweet will but because the great T.A.O. reader family is setting up an increasing howl for the needed reform. It's coming, sure enough.

If any reader can give any sensible reason why 8' has to be stamped on every unison stop and coupler of the manuals, or 16' on the pedal, we are anxious to hear about it. Five years from now these unnecessary figures will be omitted from consoles so that the other pitches will be all the more distinctive in the lightning-glance most of us must be content with when we're playing real organ music on a real organ.

Then an advertiser sends his publisher what the office-boy calls a lot of blah and

wants it printed, or the non-advertiser sends in an equal lot of blah and wants it printed. Of the two evils the latter is the worse, for the advertiser is paying his share of the bill while the non-advertiser is not. In the bargain the advertiser has the advantage of being better known to a magazine's readers than the non-advertiser-and that's a condition that determines every item printed in any journal anywhere under the sun. Matter that will not interest readers, is not to be printed because it's certain not to be read. If Billy Jones and Ernest Hare should have a fist-fight on Broadway at 42nd Street every newspaper in America would headline it next day. If William Hinkle and Herbert Dorey have a similar fist-fight on Broadway at 42nd Street, there's not a newspaper even in New York that will take account of it.

Everything is based on public interest. Woman suffrage once was a live topic. Prohibition still is. Everybody was interested, on one side or the other. Things T.A.O. bothers its gentle compositors with are things about ideas or people our reader family know in one way or another. No fair-minded Editor-like the very fine example of that state of mind T.A.O. has -will allow his personal opinions to decide matters that must be decided not by his preference but by extraneous facts. And no Editor unafraid to face the music is going to let anybody tell him that his mind and his knowledge of the business he is in are to be kept out of his editorial decisions either, and don't let any well brought up member of this reader family try it.

Thus there are times when an Editor's mind must be a blank, and cases where his mind is to rule as a court of final appeal. There's got to be something attractive in the editing business or we won't stay in it, none of us; anyway we are entitled to a little of the joys of life. To be the grand boss in some affairs is compensation indeed.

When I was a youngster I once had a good time telling a minister in public that I'd play the hymns at my own tempo when he told me in public to take them faster. I thought I was boss, and I suppose I was. I was reckless anyway. It didn't get me fired; ministers know when they are treading on our toes. But in later life

I grew wiser—probably against family expectations — and had also the better fortune to find two ministers whom I admired personally so thoroughly that anything they wanted was also what I wanted. It seems to me any experienced organist can so conduct himself that his minister, after the two have been in association for several years, will be so thoroughly schooled in the better ideas for church music that he will not only be a safe guide but, because he is a minister and not a professional organist, will be even a safer guide for the administration of practical church music for the edification of practical non-musical congregations. The first of my two ideal ministers did not care about the music end of it, though he discussed it with me almost invariably before the next Sunday's programs were set. The second of them did and does care a great deal and I've gotten him well educated by now. He wanted to throw the pulpit at a substitute organist once. Were I a minister I would probably be throwing pulpits all over the place

Perhaps next month I may continue the discussions by telling why T.A.O. and its Editorial Staff preach more generous attitudes for professional organists who take public positions and receive public money and thereby become public servants; perhaps also why some of the other imperial decisions are made and why our news pages sometimes seem to deteriorate to point of servitude to the gloriously round and sturdy American dollar.

## Mr. Leo Sowerby and His Compositions

An Intimate Description of the Great Organ Compositions of One of the World's Masters of the Creative Art By ALLAN BACON

(Continued from November issue)

many respects one of the most remarkable works ever written for the organ. I mean exactly that, and anyone who will take the trouble to examine the work in detail, will, I am sure, agree with me. Contrapuntal Fantasy would be an excellent title for it-indeed its very bigness of conception and enormous complexity remind me strongly of a work of that title by the late Ferruccio Busoni-although of course such a title would merely serve to scare away most organists even more effectively than its actual title of Chorale-Prelude. An analysis of the work reveals the fact that it is an excellent example of the sonata form. A sense of helplessness grips me, however, at the thought

of giving anything like an adequate critique of the work. All I can do is quote a few excerpts to show some of his methods of treatment, and then urge every reader to secure a copy for

The next piece on the tapis, Chorale-Prelude on a Theme by Palestrina, is in many respects one of the most remarkable works ever written for the organ. I mean excellent illustration of the boldness of exactly that, and anyone who will take the trouble to examine the work in detail, will, I am sure, agree with me. Contra-



velopment which follows, although the last half occasionally receives striking treatment (1450). The work abounds in vivid contrasts. Passages showing a consummate contrapuntal technic, alternate with sections where we again glimpse the mystical side of the Composer's nature, as



in the second theme of the Rejoice prelude. Then on page eight we have an atmospheric treatment (1451) of the first theme followed very shortly by a passage which is developed into a brilliant and hair-raising climax on the full organ. Some more mystical harmonies, and then we are treated (1452) to a glimpse beyond the very pearly gates themselves, which are left ajar for our special benefit. Every organist worthy of the name and every



serious organ student who desires to become familiar with the best in organ literature, should have a copy of this work in his library to try over from time to time. As to performing the work in public—that is another matter. The mere memorizing of the notes would be "no slouch of a job" as Huck Finn would put it, and as for the poor audience-well, the only time a work of this character should be played in public, at least until our audiences reach a higher average level of musical training and appreciation, should be at some university or school of music where the audience would be made up almost entirely of music students who were making such things as harmony, counterpoint, and form, their daily study. In my humble opinion Sowerby's Chorale-Prelude on a Theme by Palestrina is the most significant, the most remarkable, organ composition ever written by an American. This of course is just my opinion, and hence, may not be worth the stating. Still it's my opinion. And now don't argue with me about it, but get a copy for yourselves and prove that I am wrong-if you can.

The next number for our consideration is the Mediaeval Poem for organ and orchestra, which is a most welcome addition to the ranks of compositions calling for that unusual but extremely effective combination. While the work is in all probability not intended as a concerto, in our customary meaning of the term, yet such things as a finished technic and an acquaintanceship with modern theories of registration seem to be taken for granted; also a modern concert organ of at least three manuals - four preferably - would be a requisite for an adequate performance. It is hardly possible for one to obtain a fair idea of the spirit and general scope of the work without a perusal of the

Composer's foreword. At the risk of tiring my readers, let me quote:-"The inspiration of this work is the hymn from the Liturgy of St. James, translated by Gerard Moultrie, 1864. The Composer has endeavored to interpret the atmosphere of mysticism which pervades the poem by translating into tone something of the vision of the heavenly pageant which St. James or any devout soul might have imagined. As to the actual musical structures, the work is a rhapsody based on the choral which appears in its unadorned form on the organ alone toward the close of the piece. No Gregorian or other borrowed themes are, however, consciously employed."



Here the Composer's predilection for the mystical again is in evidence; indeed the piece is fairly enveloped in it, saturated with it, at times suggesting a veritable phantasmagoria of the supernatural, the mystical and the unearthly. An atmosphere of eerie mysticism is created at the very outset (1453). Over a long pedal-point on the organ, supported by



kettledrums, sombre chords on the horns usher in the principal subject, which in its earlier appearances in the work is an adaptation of the real choral theme which



appears later. This motif, of decidedly weird and oriental flavor, is given out first by the bassoon, and immediately repeated by the bass clarinet. Vague, mysterious chords are then heard (1454) from the

organ only to be interrupted by the orchestra flute, reiterating the motif. The melody of the chord which, as Mr. Sowerby intimates in his foreword, appears in its unadorned form toward the close of the work, is Gregorian in character, albeit the harmonization is distinctly modern. A decidedly novel idea is introduced in the closing pages in assigning the melody of the choral to a singer (1455) to be stationed "off-stage". The piece ends with the voice echoing fragments of the choral melody, accompanied by pianissimo

chords on the organ.

Space does not permit any further quotation from this remarkable work, although it abounds in interesting passages and there are several dramatic climaxes which are logically developed and effectively carried out. We note that Mr. Sowerby calls the piece a rhapsody; from a structural standpoint no doubt he is right. However, in studying the work I was struck by the way in which the Composer rhapsodizes and improvizes, as it were, over his principal subject, but withholds its appearance, in its simple and unadorned state, until toward the close; and all at once I called to mind another work by another composer who does the same trick-namely, the famous Istar Variations by Vincent d 'Indy. And Mr. Sowerby is a disciple of d'Indy, so there you are!

The next number for our analysis is the Prelude on the Benediction. The Composer gives his Gregorian theme on the title page, all nicely written out in the quaint little square blocks of notes, and then proceeds to give us six pages of music without—apparently—once referring to his theme. When we examine the text carefully, however, we arrive at some amazing discoveries. In the impressive



introductory measures (1456) the first five notes in the soprano are found to be the first five notes of the theme, only in contrary motion. In the very next line we have a passage showing Mr. Sowerby's fondness for accompanimental figures of an ostinato character. This, upon analysis, proves to be the same five-note motif but this time in contrary motion and inverted! After two measures thus in the left hand, the right hand enters, with motive in contrary motion only. The first six pages consist of subject matter built from this five-note motive, always in contrary motion, sometimes inverted, sometimes not. On page seven the principal theme in its original form makes its in-



itial bow on the stage, announced as the subject of a fugue, which is treated in masterly fashion and at considerable length. At the close we have it shouted at us, in thrilling fashion, from the very house-tops—or in other words, on the full organ. On page thirteen we have an excellent stretto (1457) and at the close some declamatory measures, like an em-

phatic "Amen"!

I personally fail somehow to get enthusiastic over the Prelude on the Benediction. Frankly, I like it the least of any; but the worst of it is, I am hard put to it to explain why I feel that way about it. It is perfectly good music, shows marvelous constructive skill, excellent counterpoint (better than I could write if I were to study for the rest of my life) and an abundance of original melodic invention. No, there is nothing wrong with it, nothing that anyone can criticize; it simply fails somehow to "get under my skin" and the reason lies possibly in the lack of real melodic beauty or charm in the Gregorian theme upon which the major portion of the work is based. To me the theme not only lacks beauty and real melodic interest but is of a stern, forbid-



ding, almost relentless character. here I am merely stating my own opinion again, which as I said a while back is not really worth the stating.

Comes Autumn Time is an entirely different type of piece. No mysticism here, no contrapuntal complexities or vague musings on Gregorian themes. After three introductory measures of brilliant broken chordal work on the full organ the principal subject (1458) bursts upon us, full of surging rhythm and dynamic power, fairly carrying us off our feet with its energy and infectious good spirits—though in the case of the performer we trust not too literally so, as the melody happens to be carried in the pedals! This



opening subject, by the way, reminds one somewhat of the opening measures of the now famous Finale of Vierne's First. Less boisterous is the sauve second subject (1459) still, however, full of lilting optimism. The close is fairly typical of Mr. Sowerby when he begins to cut loose.

Comes Autumn Time should make a welcome addition to any organist's repertoire. It is certainly not easy, nor is it enormously difficult. It's chief difficulty is that of tempo; it should go at least 130 quarters to the minute, which means a fellow will have to step on it to keep up. But it will more than repay for the necessary work.

The Chorale-Prelude on a Calvinist Hymn is in a sense a fitting climax to the set. In structure it seems to follow a rather free treatment of the variation form, and in content we have with us again our friend, the Mystic. Examine, if you will, the Good Friday Hymn which Mr. Sowerby quotes on the inside cover, and then imagine what a man of his temperament would do if turned loose with it and told to go as far as he liked! Apparently, Mr. Sowerby had the time of his young life, for the result is a work of some twenty pages of music simply saturated to the dripping point with the spirit of early Calvinism-if you get what I mean; the kind of religion which took life very seriously and believed in psalm-singing and fasting and prayer, and Satan and temptations and—well, I see you know now what I mean. One can not actually smell the incense, here, as in the Mediaeval Poem, for the Calvinists did not believe in such things, but all the rest is here. After two pages of introductory material in the form of free extemporization upon melodic fragments of the hymn, he plunges boldly in (1460). No sugary, platitudinous "hymn-tune arrangement", this, no serving up of appetizing tidbits to tickle



the ears of the groundlings; no clap-trap of the Flagler-Batiste-Wely variety, with their embellishments of trills, arpeggios, chromatic scales and other filigree whatnot; music such as this can never be popular in the sense in which Dudley Buck's Variation on Annie Laurie can be said to be popular, any more than Franck or Scriabin will ever be popular. Music such as this presupposes musicianship of a high order on the part of the performer as well as a high order of general culture and discriminating listening faculties on the part of the auditors. Granted that the woods be full of the former (which they are not) when do we ever get enough of the latter together to make even a fairsized audience? After some four and a half pages of that kind of music the Composer suddenly flashes (1461) on us, out



of a clear sky; with the right choice of soft flutes of every pitch (I add a soft 2' on my organ) the effect is indeed unearthly. Immediately following this he again indulges his hobby of using a fragment of his thematic material as an ostinato accompaniment, with the full theme in the upper voice, sung this time with 8' and 16' reeds. Considerably more development of the same general character follows, working up gradually to a climax of truly stunning proportions, after which there is a gradual let-down until the end, with fragments of the theme appearing now in one voice, now in another, with constant changes of registration, the parts weaving in and out, forming a kind of contrapuntal tapestry—very much after the fashion

of certain parts of the Madrigal which I attempted to describe a while back, although with this difference, that whereas in the madrigal the effect was one of sensuous beauty and delicate charm, the composer here never for an instant deviates from the ecclesiastical, slightly modal, style, which is indeed maintained throughout the entire composition. The end (1462) is truly lovely, with softer and



softer strains of the hymn-tune echoing back and forth between the delicate flute and string voices of the organ.

The last number to be discussed in this review is Requiescat in Pace. The manuscript in my possession bears the date November 4, 1920; also an inscription, "In Memory of Our Dead-1918". Nothing is said as to the derivation of either of his two main themes, so we are safe in assuming that they are both original. I say this because of the distinctly modal character of both of them. The first is announced by the pedals alone and could well have been written by Palestrina. The second, announced immediately, does not seem to possess much possibility for future development, but when we hear it given out, near the close, on the full organ, with thrilling effect, we take it all back. No. 1463 shows both themes. The sombre



and mournful character of the first section, in which the two subjects are played off against each other with interesting antiphonal effects, is relieved shortly by the entrance of a brighter figure, in the major key. This figure, in sixteenth notes, is of purely accompanimental character; immediately, however, other voices, based on bits of the "Palestrina" motif, come weaving into the tonal fabric, until a stupendous climax is built up. The sixteenth note figure is taken by both hands on the full

organ, and the "Palestrina" theme comes thundering in (1464) on the pedals, in triumphant major tonality. The effect is even better than it looks on paper, provided one has an organ with a powerful pedal section. The last fifteen bars, are



as beautiful and uplifting as anything I know of in organ literature.

As this article is prepared for publication Mr. Sowerby's latest additions to the music literature of the world are:

Symphony, No. 2;

"The Vision of Sir Launfal", a cantata, being published by Birchard;

Three Psalm Settings, for bass and organ;

"Benedictus es Domine", being published by Gray.

In summary, what shall we say of these works as a group and of this Composer, this man of the mystic temperament, still in his thirties, who writes music in the grand style and who speaks with authority and not as the Scribes? The first thought that occurs to me is the complete disparity that exists between the actual intrinsic merit of the works themselves and the recognition, liberal as it has been, which has been given Mr. Sowerby as a composer, and the reputation, enviable as it is, his organ works have enjoyed to date. Not one of our best concert organists has failed to include some of the Sowerby compositions in his repertoire, and the use of these works has marked the season of the best of our teachers in the organ world for some years. Such recognition is indeed unusual, when we consider the severe technical qualities of Mr. Sowerby's compositions.

Mr. Sowerby uses a modern idiom, and organists are a conservative lot and do not take kindly to the new order of things. It is not my purpose to go into an exhaustive investigation and explanation of the matter and show how from the very nature of the organist's routine it is extremely difficult for him to train his mind to be open and receptive to innovations; nor am I offering any particular brief or

apology for their ultra-conservative tend-

The question as to the advisability of programming some of his larger works on recitals which cater to the general public is, as I intimated before, a delicate one. The various factors involved would have to be considered, in each case. I heard Mr. Lynnwood Farnam play the Rejoice prelude on the Fourth Presbyterian Church organ in Chicago at an N. A. O. convention a few years ago and it went over in stunning fashion. I attempted the same piece at the Pacific Coast convention in Los Angeles the following year and it received more comments than any other piece on the program and most of the comments expressed disapproval! Of course, I couldn't play it anything like the way Mr. Farnam did-which no doubt accounts for the lack of success. But there seems to be no question but that Mr. Sowerby's organ works are of the type which will have to wait for posterity to

pass its judgment before receiving the authoritative stamp of approval and the resulting general public acceptance.

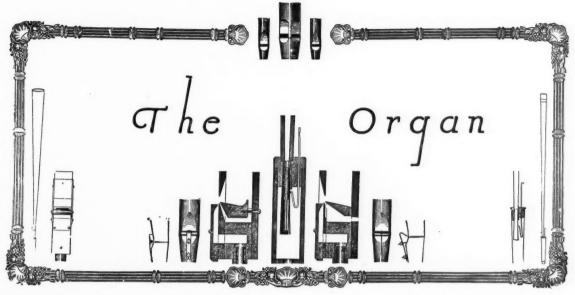
In the meantime, it has already been accepted as a mark of distinction to be able to play some of Mr. Sowerby's works in the private recitals we give among ourselves at our monthly Chapter meetings and annual Conventions, and the time is not only coming but is already here when an organist defeats his own purpose and lowers his own standing by an acknowledgment of his inability to at least interpret and appreciate, if not enjoy, these truly marvelous and technical things. The publishers have been unusually generous and far-sighted in according publication to a goodly supply of these great classics of the future; the next step is our own increasing practise of them until the full enjoyment is ours. From then onwards, it will be the easier to convince our public of their musical merit and scholarly excellence.



CHRISTMAS HAS BEGUN

in Flemington, New Jersey, and the Carol Choirs have been on the streets with their carol-singing. Now they have gathered before the Community Christmas Tree and the photographer has recorded another Christmas Day well begun. The Flemington Children's Choirs have made it a custom to bring the Christmas spirit to their City early with the singing of the Carols; they divide into smaller groups and progress through the City by devious routes, as told in another page of this journal.







Under the Editorship of

#### Mr. William H. Barnes

Combining the Practical Requirements of the Organist with the Science and Technical Supremacy of the American Builder

## Mr. Barnes' Comments

ESLIE N. LEET in the accompanying article on Organ Space Requirements has written something that has been on my mind to write for sometime. It is something that needed to be written, and Mr. Leet has done an excellent job of it, with the minimum of dogmatic or peculiar ideas and the maximum of intelligent straightforward informa-He evidently has no pet theories of arrangement, no hobby about having the Great Organ enclosed or unenclosed, and the Pedal Organ does not necessarily have to be in front of all the rest of the organ, thereby crowding the egress of sound from the expression boxes and getting little if any more effect from the Pedal.





There is a point, however, that seems to have been overlooked; that is the method frequently employed, where depth or width is lacking, but where ample height is available for double-decking the organ. That is, having the Choir chest placed immediately above the Great chest, with sufficient height between the two chests for the Great Organ pipes. The Swell chest can also be split, frequently with advantage if it is a large one, and one section placed above the other. In this way a typical 3manual organ, such as Mr. Leet describes, could be conveniently placed in a space not over 18' or 20' long by 12' or 14' deep, but a height of at least 20' would be required for the double-decking. This arrangement double-decking. This arrangement contemplates having the chests placed with their ends towards the front of the chamber, thereby having only the width of the chest to con-

ADOLPH STEUTERMAN CALVARY—MEMPHIS, TENN.

63rd Monthly Program
Noble—Solemn Prelude.
Boellman—Ronde Française.
McDonald — Impressions of Calvary
Church.

Church.
Bach—Prelude and Fugue Cm.
Smith—Spring Morn.
Mueller—In Bethlehem's Town.
Franck—Chorale Am.
Gretcgabubiff—Autumn Cradle Song.
Wachs—Hosanna.

sider across the front, and with the Choir above the Great, and the Swell split into sections one above the other, the length across the front would only need to be 7' 11", the width of the Great chest, plus 4' 9" half the width of the Swell chest, allowing about 7' for the Pedal pipes at the side of the chamber.

It is frequently easier to get this type of chamber, than the one Mr. Leet calls for, though it is admittedly better to have all the manual pipes at least speak from the same level. There is nowhere near the difficulty of keeping the organ in tune, especially in winter when the church is likely to heat up faster at the top, so that the pipes on the upper chests will be sharp with those on the lower ones. This difficulty can be overcome with organ heaters usually, but if possible and more convenient, the arrangement Mr. Leet suggests is the best one.

Here's hoping that the knowledge and facts of the space requirements of organs, which Mr. Leet so clearly sets forth, will be spread broadcast among architects and organists and those who ought to know but do not. The poor organ builders have for years been struggling to get a size 9 organ into a 6 chamber with usually the unhappy result that might be expected in such cases.





## Space Requirements

An Elementary Guide for Architects, Organists, and All Who Come in Contact with New Organs

By LESLIE N. LEET

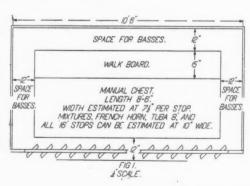
T WOULD NOT be an exaggeration to state that the average church committee has no conception of the size of an organ and that very frequently architects, otherwise men of wide knowledge, lack the haziest ideas of what space is required for the proper installation of an adequate instrument. When a church reaches a position that allows the purchase of an organ for the new church edifice, the committee most naturally will turn to the organist as their source of information regarding the precious space that must be sacrificed to the assemblage of bellows and pipes that every church must have if music of real dignity is to be occasionally required. While the organist is much beyond the state of the regular pew-renters, the majority of whom, experience has proved, believe the console and show pipes constitute the organ, most organists are without a knowledge of the space that should be devoted to an organ.

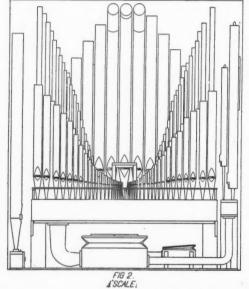
appointments for the building and to cram it into the so-called organ chamber regardless of the final musical results. The other choice is to construct an organ containing no more than can be placed in the chamber, allowing proper speaking room for the pipes, space for basses of adequate scale, and the opportunity for access to the action for regulation and the pipes for tuning. The latter is certainly much to be preferred to the former, and if the scales selected for the pipe-work take into consideration the inadequacies of the specifications, with the proper wind pressures to correspond,

organ jammed into a space too small for it, always suffers tonally for lack of speaking room for the pipes and frequently ranks or parts of ranks are virtually inaccessible for tuning and the size of the regulating bellows and other structural parts of the organ are reduced beyond safe limits.

The gloomy situation set forth so sadly can all be eliminated if the designers and builders of churches can be educated to allow sufficient space for an organ of the proper tonal appointments. The organ-playing profession should make it their business to see that when their church plans are in process of development, the organ space receives intelligent consideration.

Practically all the major builders use a manual chest of about the same length, that is, 8' 6" for 73-note compass. The width of chest required by different builders, however, varies





In an effort to shed a little light on this subject, facts and figures are submitted to the profession so that when an organ installation is considered, they may be in a position to furnish information at a time when such will do the most good, i.e., before the church is built. Too frequently the organ builder is called in and asked to submit specifications for an instrument of adequate size for the edifice, only to find that the space allotted is utterly inadequate and the "technical experts" of the companies submitting proposals wring their hands and get premature gray hairs.

In such a case there are but two evils to choose between. The first is to build an instrument of the correct the effect will not necessarily be a disappointment. The judicious use of compounding (duplexing) plus a reasonable amount of unification will allow the performer the opportunity to make the most of the possibilities in the instrument, without jeopardizing the ensemble.

Too frequently the desire of the committee for a large organ and the desire of the salesman for an equally large sale result in specifications drawn and the contracts signed for an organ far too large for the space given, and the builders are forced to crowd it in. A crowded organ is so undesirable that no committee, if they knew the reasons for avoiding such a calamity, would consider the purchase of an over-sized organ. An

extensively. A fair average width per register for the manual chest would be 7½" and any builder should be able to work within this figure, unless there are several large registers on the same manual chest.

With the manual chest established at 8' 6" in length, the size of the swell box in one dimension is easily determined. At each end of the chest, room should be left for the offset basses which for practical mechanical reasons, as well as musical reasons, are on separate bass chests. As they vary considerably in size, no rule can be given regarding their dimensions, but generally one foot in width is sufficient. The same room for basses should be allowed at the rear of the manual chest for the offset basses when roughly esti-

mating the space required for an organ, as usually there is not room, at each end of the manual chest only, for sufficient basses; and this additional space will eliminate the need of crowding these large pipes, which especially do not take kindly to crowding.

Room must also be allowed in the depth of the swell boxes for a walkboard and for the swell front itself. A walk-board generally is considered 15" wide, but where inches count, this can be reduced to 12". will allow the tuner sufficient room unless he has never considered his diet, in which case a new tuner of less gastronomical ability should be secured. Then 12" from the front face of the manual chest will allow room for the swell front, including the space required for the moving of the swell folds. Our swell box plan now looks like FIGURE 1.

The next question is regarding height. The minimum height for a swell box containing not more than one 16' open is 12 feet. While it is true that less will do, 12' represents a practical limit and 10' should represent a final limit in height that

The Pedal Organ is quite another affair, however, as it must be placed in the space not used by the manual divisions. With the tendency, as Mr. Audsley used to put it "in certain quarters", to equip an organ of otherwise comprehensive proportions with an independent Pedal department of twelve pipes, the problem of finding space for this division does not exist. If, on the other hand, the organ is to furnish music as well as to pay its builder's bills, and an adequate Pedal department is to be installed, a serious space condition is encountered. To begin with, these pipes are large and require a generous amount of speaking room. If the height is low and they must be mitered, space must be available for the overhanging part of the mitered pipes.

With the entire set of pipes on one chest, assuming that each stop is of 44-note compass, allowing the stop to be drawn at both 16' and 8' pitch, following 16' Pedal registers can be installed in the spaces listed in the table herewith. The heights given are from the bottom of the chest to a point above the largest pipes that will allow proper speech and tuning.

might be brought before an organist of repute for an opinion.

It is an orthodox church of average size in a community of average wealth about to realize the dream of many years, and the plans for the new church are presented to the building committee who bring this before the organist and show him that space has been left for an organ. Assuming that the church seats about 800 and uses a mixed chorus of about 30 voices, the space generally allotted on these preliminary plans would allow for the installation of 8 sets of Piccolo pipes without Tremulant. The organist looks the plans over, gasps, and says that it will not do. He is then asked "What space will do?" The organist is now confronted by this task of first deciding how large an organ should be installed in the church. Naturally the amount of money available influences this to a large extent, but for the sake of this illustration, let us suppose funds are not limited and the organist decides upon a three-manual with reasonably complete tonal appointments. He sketches up a tentative scheme something like the one given herewith.

	Length	AAIGHI	rieighth
16' and 8' Pedal Open Diapason (Wood)	12'0"	2'6"	19'0"
16' and 8' Pedal Violone (Wood)	10'4"	17"	19'41/2"
16' and 8' Pedal Bourdon (Wood)	13'6"	3'6"	10'6"
16' and 8' Pedal Trombone (Metal)	10'4"	16"	12' (average mitered length)
32' Diapason (12 Pipes) (Wood)	18'9"	3'8"	34'9"
32' Bourdon (12 Pipes) (Wood)	15'3"	2'0"	12'0"
32' Bombarde (12 Pipes) (Metal)	10'3"	2'4"	23'0" (average mitered length)

should be planned on and no 16' open should be included. This is written despite the fact that we here (Aeolian Company) have installed organs in chambers as low as 5' 4" in height. While such an installation is interesting, it represents something to be avoided rather than encouraged. A height of 12' allows the chests to be placed sufficiently off the floor to allow access to the bottom of the chest, as well as providing room for the regulators, wind piping, etc., without mitering any pipes of the 8' stops. As the height decreases, these features are gradually eliminated and at 10' the mitering is extensive although access to the bottom of the chest is possible, but not convenient. FIGURE 2.

The arrangement as suggested will do for every manual division of the organ whether or not it is enclosed For an unenclosed division, the 12" dimension from the face of the chest to the outside of the swing of the folds (Fig. 1) is of course disregarded.

These chest sizes are ample for pipes of a scale proper for the largest of organs designed for average sized buildings. Using these sizes therefore, will allow proper space for the pipes in organs of practically any size. It must not be lost sight of that for all the above, except the Trombone and Bombarde, there must be a clear space in front of the chest that will give the pipes room enough for clear speech and this space must also have uninterrupted tonal egress. If this latter point is not carefully considered the effect of these important expensive stops will be impaired proportionately.

We now have a basis on which we can figure the space required for both manual and pedal divisions and for Let us now determine the widths of the different divisions, using our figure of 7½" per 8' manual stop, except the Mixture, Tuba, and 16' manual stops on which we will allow 10" each. We now find the widths are:

Great:				6	.8 . "
Swell:				7'	31/2"
Choir:					21/2"

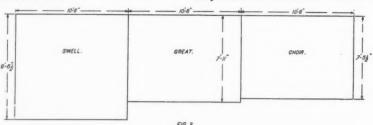
The units each figure as one 16' register. And as we have established the fact that 1 foot at the back of the chest must be allowed for basses, 15" more for the walk boards and for the enclosed division one foot must be allowed for the swell shades, our results are:

Great:	Chest	Walkboard	Shades	Total Widtl				
Swell:	7'31/3"	15" 15"	unenclosed 12"	9'61/2"				
Choir:	5'21/2"	15"	12"	7'51/2"				

the sake of illustration, we will work out an organ layout that is reasonably typical of the problems that If these divisions are placed side by side allowing 10' 6" for each in length, as we have previously estab-

lished for the average length of a swell box, we have a plan that looks like Figure 3.

on their chest and otherwise intelligently handled by the draftsman, they are not a serious obstruction to



Obviously the positions of any of the divisions can be exchanged, but it should be noted that none can be placed in front of the others unless the Great is unexpressive, in which case it can be placed in front of the other divisions if the space possibilities take more kindly to this arrangement than that of Fig. 3, which it must be admitted is usually the case. The objection to the simple arrangement as shown in Fig 3 is that without the Pedal Organ this now occupies a space 31' 6" long, 9' 6½" deep, and 12' high. Try and get such a space and we can later mourn together.

Permitting the Great to be unexpressive and placing it in front of the Choir Organ now makes our space requirements look like Fig. 4:

The Pedal Organ can now be placed in the shaded spaces and the cross hatched space in front of the Swell Organ shades is also available providing the material planned upon will not wall in the Swell Organ and spoil its effect. This position can be considered for the 16' Trombone, as due to the tapering shape of the pipes, if they are well spaced

the Swell Organ tone. The use of wooden "bells" makes this less true and lends another link to the chain of evidence in favor of metal resonators for these large reed pipes. The finer Trombones and Bombardes the writer has had the opportunity of hearing have been uniformily of metal and those of wood heard had in addition to numerous other defects an aloofness to the rest of the ensemble comparable to the effect when the calliope player fills in to help the circus band reach thrilling climaxes.

Using the tables of chest-sizes previously set forth as necessary for Pedal stops we have a result that would look like Figure 5; although in this case the entire Pedal Diapason chest has not been indicated, there being ample space available for the smaller pipes of this stop. Figure 5

The cross hatched space is to call attention to the very necessary breathing room for the Pedal pipes that face each other. In this case 24" has been left which should be sufficient. The Trombone chest has been indicated by the minimum size.

#### AN AVERAGE ORGAN

PEDAL:
16 Diapason
Violone
Bourdon
Trombone
8 Octave
Cello
Flute
Tromba

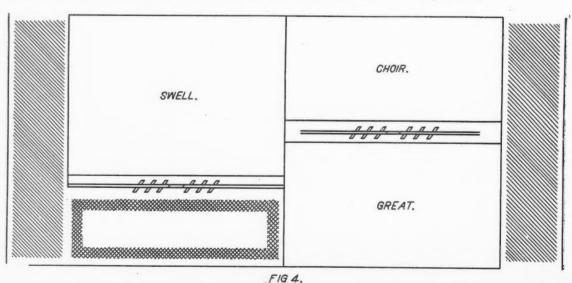
(The 8' stops are derived by extension from the 16' registers; the manual 16's are borrowed to the Pedal also.)

GREAT: Diapason Diapason One Diapason Two Gamba Flute Octave Twelfth Fifteenth Mixture Tuba Gedeckt Unit 23/3 Diapason Viole d'Orchestre Viole Vibrato Aeoline Vox Angelica Cornet Posaune Cornopean Oboe Vox Humana Clarion CHOIR: Dulciana Unit 16 66 23/3 Diapason Concert Flute Quintadena Unda Maris

Flute

Clarinet

English Horn



Z'SCALE.

as given in the table set forth but it is obvious that when the organ is actually planned this chest will be extended to allow speaking room for the Swell Organ between the large pipes.

The ideal space for the specification now appears to be 26' 11" long by 17' 51/2" wide by 14' high. In this case where there is ample room for the tops of the Pedal Diapason and Violone pipes which would be mitered, 14' would be sufficient, but in those cases where there would not be ample room for the overhanging parts of the mitered pipes more height would be required.

FIGURE 6 shows the different forms of mitering commonly used as applied to a wood Pedal Diapason pipe:

A: Used when not much height must be gained.

B: Used when height is important but ample room available in front of the pipes.

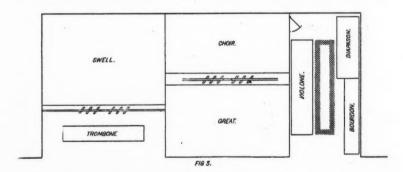
C: Used when height limited also plan space is restricted.

It hardly appears necessary to observe that the arrangement of this organ as shown is but one of several different groupings of the major parts of the instrument possible. The Great and Choir might be below, the Swell above and the Pedal at either or both sides, to suggest an arrangement as common as the one used as an illustration. The same general sizes of the different parts of the FIG 6.

room it will take up. (The one or two competent organ architects now available are the exception that prove the rule).

The matter presented is not intended to supply enough information

writer. The chambers holding some of the country's important organs are shocking and organs located in them cannot approach the effectiveness of organs in chambers of normal dimensions. Where there is speaking room for every pipe, ample height so excess mitering is avoided, and sufficient free opening to each organ division so the full tone may be emitted, an honest organ builder can and will deliver an effective instrument.



instrument will remain as determined in any arrangement and if space is requested or demanded on the basis worked out above, there will be little cause for the organ builder to find fault with the space and the blankety blank blank that laid it out.

The above brief description should enable any intelligent organist to be of genuine service to a church or architect and it is no exaggeration to say that the above information is far in excess of the knowledge usually possessed by so-called experts loose about the country advising gullible people what to buy and how much to the organist who views finished organs with endless suggestions as to how much better the organ would have been if the so and so was where the whatsis is, and visa versa. This type of expert can neither be assisted nor exterminated by any such dissertation as this and it is the earnest prayer of the writer that it will not serve as fuel to any such unpleasant arguments.

If the meager information set forth will help to obtain more suitable spaces for organs in the future, the reward for the time spent in its composition will have reached its

#### EDWIN GRASSE

BROOKLYN INSTITUTE OF ARTS We quote the programs given by Mr. Grasse Nov. 5th, 12th, and 23rd, official organist of the Institute, with several re-

citals each week on the 4m Austin.

Nov. 5

Handel—Occasional Oratorio Overture. Handel—Occasional Oratorio Ove Martini—Andantino. Gavotte. Haydn—Menuet (Sym.G). Thatcher—Legende on E-D-B. Schumann—Sketch Df. Lemare—Pastorale E. Bonnett—Concert Variations. Nov. 12—Bach Program Toccata and Fugue Dm. Sonata 1 Ef. Prelude Bm. We All Believe. Fare Well I Bid Thee

Fare Well I Bid Thee. O Sacred Head Fugue D.

Nov. 23 Reger—Fugue on B-A-C-H. Handel—Largo. Menuet. Beethoven—Allegretto (Sym. 8). Schubert—Ave Maria. Schumann-Romance A. Greig—Anitra's Dance. Yon—Echo.



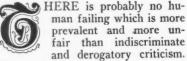


Under the Editorship of

### Mr. Rowland W. Dunham

In Which a Practical Musicianship and Idealism Are Applied to the Difficult Problems of the Organist and Choirmaster

### Mr. Dunham's Comments



man failing which is more prevalent and more unfair than indiscriminate and derogatory criticism. There seems to be an almost universal delight in a display of the most

severe treatment of our fellow-humans. Notice a dinner table conversation and you will discover presently the company hanging upon the words of a speaker who is finding flaws in the personality or the be-havior of some individual. The behavior of this berated person may include his acts or his creative efforts. Very seldom do we discover in these criticisms anything of the spirit of the friend or the expectancy of a helpful result. It is rather the act of one who delights in being extremely smart. For some reason this smartness has a tremendously popular appeal.

How easy it is to say that some person or some performance is utterly bad. And how difficult it is to prove that such is the case. And yet it is a common tendency to accept the worst without further consideration. This tendency is what makes possible the sensational vulgar stories that are so nearly the life of our newspapers. We like to read about some dreadful or questionable act and pride ourselves that we are respectable citizens. One must frequently marvel at the New Testament account of Christ and the Pharisee. How subtle and accurate is this picture of human weakness.

Some years ago I was accused of being a musical hypocrite. This was in connection with a criticism of the type of music that our church composers were giving us. I still maintain the stand I took at that time. In my criticism I regretted the use of music which had little or no musical value, music which had flourished while we were in our musical swaddling clothes. While it was indeed severe it was in reality an appeal for better efforts and for the acceptance of the works of more talented men already beginning to give us the benefit of their originality. Since that time I have been impressed by the amazing advance that has been made.

I need only to mention the contributions of our younger composers and the growing use of their music to justify what I said. There is in America a composer who was in his younger days a writer of tunes. His latent individuality must have needed the urge of competition for of late he has given us some work that entirely obliterates the earlier period.

Criticism is of two sorts, constructive and destructive. The former is, of course, the type which produces results that are worthy. Much of the world's great literature is along the lines of constructive criticism. Destructive criticism, on the other hand, may have a distinctly justifiable place. There are times to be severe. When behavior or performance exercises an evil influence upon humanity or an art, harsh denunciation is necessary and becomes in effect constructive in its encouragement of the ideal. Such criticism is then defensible when it is the result of careful analysis and backed by facts.

Musicians are prone to snap judgment. Many times this finds expression in words of criticism that are not only unprovable but absolutely injurious to the subject of the attack. In an art the esthetic qualities can scarcely be analysed. True evaluation is only possible at the hands of the specialist who understands the art and who is so thoroughly steeped in it that his opinions represent a wisdom that is above suspicion.

In my own experience I have seen musicians expelled from positions that were easily within their capabilities because of the dog-in-themanger attitude of a colleague. Because we do not agree in every particular may not be a reason for our thumbs to be turned irrevocably down.



### The Art of Church Music

A Few Rambling Comments and Reflections on the Unlimited Opportunities of the Church Organist

By A. LESLIE JACOBS



HE POSITION of organist and director of music in a modern church should rightfully be designated as

Minister of Music. Titles in themselves mean very little, but that of "Minister of Music" implies as true a calling for the position as does that of "Minister of the Gospel" or any other profession which demands vision, insight, sympathy and sacrifice. Sadly do I reflect that too many who preside at the organ on Sunday, and do nothing else but preside, consider their work only a job, merely a means of earning a living. It is with such an attitude that I quarrel violently and relentlessly. Do I hear my readers complain that their jobs are dull, and that there are no opportunities? There are exceptions of course, but the position of the Minister of Music is what you or I make it. In other words, if we are superior to our present positions, then make the results of our work so outstanding that a better opportunity will present itself and lead us to a wider, more significant field. Grant little sympathy for ourselves-"If you are a gem, someone will find you"

All this is merely a prelude to reiterating the original statement that the calling of the Minister of Music is as vital and definite as any calling to which we have access. Consider it seriously. I firmly believe that we are just on the threshold of great things in church music, and that the present age has barely scratched the possibilities of the power and farreaching influence of music, particularly that of the church. Let us as organists realize the power for good or evil we wield, and study with righteous pride some of the great religious movements in history. Were not hymns and hymn-tunes Luther's chief weapons in the Reformation? Were there not leaders always ready to inspire? Let us realize that the opportunities in music are limitless and that each of us can acquire the just fruition of whatever expenditure we determine to put forth. Can we not dream of mighty problems of mankind in which we may have a share in solving? Religion always has been and always will be a vital part in man's

nature. Who knows but some child with whom we come in contact through music may be lead to the pinnacle of fame and historic succession by the inspiration held out to him by us, unknowingly, as we do our daily work? Consider for a moment the approach of music to the heart bowed down? Have we not something vital to do?

We quote best when we speak from our own experience, so need I ask pardon to be frank? My organ study commenced about the time when organs were first placed in theaters. I believed as did many students of music that playing in a theater was not a desirable goal. Surely it would be anathema for one to exchange church work for that of the theater. However, I am less rigid, less intolerant than formerly, and who knows, were I a beginner, but that I might not go into other work? Let us realize that where we are, THERE is our opportunity! Let us do our work conscientiously, progressively and well, and our recompense will be, shall be, adequate.

Many church organists do not worry over improvement in their work. They trust that the average easy-going church public will not recognize their inabilities. However, let me warn, this same public-Collosus-will arouse itself and demand the highest type of music for worship. To a great body of earnest workers then, I direct a few random remarks concerning everyday organ

In the first place, many organists present the tragic spectacle of directing singers without knowing much about the voice or singing. We carry on that phase of our work from a purely instrumental standpoint, and therefore singers do not take kindly to our suggestion and direction. Can we blame them? To all organists, I earnestly advise diligent study of the voice not so much from a standpoint of their own execution as singers but from the standpoint of tone production as such. An organist should be most versatile, if not the most versatile workman in the music profession. Let him acquire a general education. By this I mean, let him study English, History, Psychology. Is there at any time a

rehearsal between an organist and his co-workers wherein all of these are not in constant demand? Never! An organist must know phonics of the voice, diction, pronunciation, and must be able to stand his ground because of adequate and constant improvement. Whatever success my choirs may enjoy, I attribute to the fact that I have worked hard and long, striving towards these things especially. I have spent three sum-mer sessions with Dr. John Finley Williamson, and the results of this work are proving invaluable to those in my choirs.

Now to the rehearsal. Conduct the rehearsals with the assistance of an excellent accompanist at the piano. I do this despite the fact that I must play some of the anthems at the same time. My chorus does much work a cappella. The fact is, Wesley Choir sings much better unaccompanied, for there is a greater individual and group consciousness, and a finer sense of intonation. I use a tuning fork most of the time. In the services, the fork is used by one of the basses. No conductor should ever go into a rehearsal without definitely knowing what he is going to do every minute, or without adequate preparation. No matter how many times Wesley Choir has sung an anthem, I always study it carefully from new angles. That leads me to interject that it is a good policy to repeat choir numbers judiciously, for congregations do not begin to recognize them until after the third presentation. There is much more to be said at this point.

The music ministry of a church must do several things. It must be an agency to offer prayer and praise; it must exhort and preach; it must foster congregational singing. So much has been said about hymns, their tunes, their rendition, that further words would be superflous. Nevertheless, get this point-our congregations will sing the hymns only as well as do—our choirs. These words are significant! Realize the importance of the manner in which we sing and play our hymns. Study them. Play each lovingly, not as a task to be hurriedly done. Why play between verses? Continuity is more impressive. Hymns are not organ solos—they are numbers to be sung by all present. Why divide interest? Choose hymns carefully. This means—eliminate the unworthy ones of any variety. Gospel or otherwise. Here is just where an organist, through tact, can improve his service infinitely by an expert choice. He should be the court of last appeal, and through his choice lead the congregation to superb heights—shall we say, despite themselves?

Let us address ourselves for a moment to the Processional Hymn. Modulate into the key of the processional when we get our signal that the choir and ministers are ready. Pause a moment—then start the hymn. The choir proceeds immediately down the center aisle while the organ plays the hymn through once. By this time, most of the choir is in the auditorium and the first couple is near the chancel steps. The choir sings in unison until each member reaches his place in the chancel. Then he sings his own part. Wesley Choir does not amble down the a'sle. but uses a dignified march-step, absolutely in rhythm with the hymntune. Remember that a processional is not music primarily-it is pageantry.

Let us consider another important phase of this work. The relationship between Pastor and Minister of Music is a decidedly important factor in the success of the music ministry. Make sure of the attitude of the pastor towards music. We have this right just as he has the right to know our personal attributes. Unfortunately our seminaries pay scant attention to music in their training of ministers of the Gospel, and as a result, many know little and care less, about the conduct of the music. They should be brought to the knowledge of good music, or at least to the knowledge of what constitutes an expert Minister of Music. Then he should let him strictly alone in the performance of his duties. Confer with your pastor in a good old fashioned heart-to-heart talk. He is human and will appreciate it. Map out a plan together, remembering always that he is head of the church organization and therefore responsible for its general welfare and success. Make our pastors feel that we are genuinely interested in the growth and effectiveness of the church and its work, and let him realize that we appreciate his ability. His appreciation of us and our work must necessarily follow. This holds good for the music committee also. They are well-meaning conscientious members of the community, and we



### Calendar Suggestions

By R. W. D.

"LORD, LEAD US STILL"—Brahms. Arranged from a German folk-song by Dickinson. It is simple, unaccompanied and with but one division of the alto part. For New Year's celebration. There is a naivete in this unsophisticated music which is a relief from the more elaborate type of anthem. In singing the little work the choir should be trained to a repression of the tone, retaining the beauty and the vitality which is so essential in the faintest pianissimo. It is a test of the capabilities of a chorus along the lines of subdued legato. (Gray)

tial in the faintest pianissimo. It is a test of the capabilities of a chorus along the lines of subdued legato. (Gray)

"FANTASIA"—Edward Shippen Barnes. This is quite the opposite of the previous. It is an elaborate setting of "ANGEL VOICES" for chorus with soprano, alto, and tenor solos. There is a long organ prelude (on three staves) introducing the thematic material. The chorus sopranos enter with a suave melody that will appeal to any listener. The theme is developed with some freedom on part sirging; there is a short solo section. The movement of the first part returns leading to a climax on the last stanza. The anthem is long (23 p.) but does not drag at any time. The vocal parts are easy, the organ part will take some practise. A fine number for any general festival occasion. (Schirmer)

"FAITH OF OUR FATHERS"—Carroll. It is not often that we have in the ministry a musician who writes with skill and sympathy. Mr. Carroll has produced a stirring hymn-anthem with a popular text. It is not difficult and should be tremendously effective with its fine climax. New and most practical. (Ditson)

It is not difficult and should be tremendously effective with its fine climax. New and most practical. (Ditson)
"Let not Your Heart"—Smith. Melodious and suited to a quartet. It is not great music but is vocal in character and such anthems must be found. Simple, with soprano solo. (Summy)
"Psalm CL"—Franck. A new edition of this famous setting with an organ part arranged by Clough-Leighter. Every good choir should have this magnificent

"Psalm CL"—Franck. A new edition of this famous setting with an organ part arranged by Clough-Leighter. Every good choir should have this magnificent work in its repertoire. A good full chorus is needed with sonorous bass and high A's that ring in the soprano part. The composition begins sotto voce and develops into a magnificent outburst at the close. The notes are not difficult; enthusiasm and intelligent repression will insure adequate results. (Ditson)
"The Cherubic Hymn"—Gretchaninoff. One of the fine Russian hymns. It

"THE CHERUBIC HYMN"—Gretchaninoff. One of the fine Russian hymns. It
contains the usual division of parts, low
basses are needed but the soprano does
not soar to the extremes. An imitative
treatment features the work. Only a
well-trained chorus should tackle this.
(Fischer)

ORGAN PIECES
Ireland—Elegiac Romance
Watling—Marche Heroique
Watling—Serenade
Elgar—Cantique
Bairstow—Scherzo in A flat
Bairstow—Evensong
Stanford—Pastorale
Howells—Psalm-Prelude No. 1
Howells—Rhapsody No. 3
Karg-Elert—Sunset

are there to compliment their efforts. At this point permit me to state my admiration and respect for my pastor, The Reverend William S. Mitchell, D.D., of whom nothing finer can be said than that he is a man among men, a gentleman and a scholar.

Perhaps I have rambled a bit. I promise to be more explicit at another writing. At another time, I shall write on definite topics.

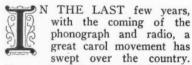
May I close with a quotation which has helped me? Should it lift even one co-worker as it has me, my efforts will have been magnificently rewarded:

"The degree of vision that dwells in a man is the correct measure of the man".

#### Children's Choirs

Practical Suggestions from Experience in the Flemington Choirs

By MISS VOSSELLER



Every school, church and club has its carols, and they have brought carols into the homes of those who never really knew them before. But one cannot really know the thrill of carol singing who has not heard it from the street, either as a participant or a listener.

For the past twenty-five years Flemington has had carols sung before dawn by groups of children. One is awakened by strains of "Joy to the World, the Lord Has Come", O Come All Ye Faithful", "Hark the Herald Angels", "The First Noel", and many, many others. But even before this morning serenade, the whole town has been alive with music the preceding evening and no one could ever doubt that Christmas has arrived in Flemington.

On the night before Christmas, when everyone is head over heels with happy work, the town stops to celebrate the coming of this festival with a Community Tree. First the band marches down the street from the Court House to the Monument in front of the Presbyterian Church, where a fork of Main Street widens the road and forms a triangle where the Soldier's Monument stands like a sentinel pointing up the street. Here the big Tree is placed, and here everyone gathers to hear the formal opening words of the Mayor, to see

the lights turned on by a little chorister of the Choir School, and add their delighted "Ahs!" as the tree blazes in colors. Then we sing carols under the direction of one of the song-leaders, while the band accompanies, and then Santa Claus, sent each year by the Rotary Club, drives up in his big truck and in his most genial mood presents each child with a box of candy and an orange. How the children love that! But after all there is nothing so stirring as hearing the band play "HARK THE HERALD ANGELS SING" as it swings down the street, and returns after Santa's visit to its rooms by the Court House. One of the little boys perfectly expressed it last year when he heard them coming, by saying, "Now Christmas has begun!"

At the Christmas Tree celebration, every one takes part, but the early morning carolling is done by the choristers, the entire Choir School and some of the Alumni. The Senior Class is in charge: each Senior chorister gathers up all the children of his or her neighborhood, arranges the meeting place, plans what carols shall be sung, and frequently calls a rehearsal. Between four and five o'clock Christmas morning the children are in their places and ready to start. They frequently sing their first carol there, before beginning their line of march over their district.

It is a usual thing for neighbors to send to the children the name of some special carol they want sung, and if a carol is wanted for a family, a lighted candle in the window tells the choristers to stop and sing one, and how gladly the youngsters respond.

To the citizens, home in bed, the day becomes alive with song: the singing grows and recedes again and again, as other groups are heard from different directions. Finally each group lands at the Community Tree ablaze with lights, and here in a concerted group they sing again the old carols forever new with each returning year.

Sometimes kind neighbors call the children in to a cup of hot chocolate and a sandwich, which of course the children love; but whether they fall into a "party" or not, each year finds them all eager to sing. I am sure they could not explain just what happens to the day, but I feel sure they have put a spiritual background in it, and that no Christmas would be really complete for either the choristers or the village, without the early morning carols.

## Choral Presentations Points of Helpful Interest in the Preparation of Musicales



DWIN SHIPPEN
BARNES has written a
short cantata suitable to
the needs of the average
choir which has four reas-

onably good solo voices, or which can be done with solo quartet, though not so well. It is "The Comforter", a most excellent piece of work, not only good from a musical standpoint, but from the standpoint of selection of verse from the Scriptures. In each of the four sections, the first part uses words from the holy writ indicative of aspiration toward God, longing for better things, while the



## Service Selections

None of us are interested in Christmas programs after Christmas has passed; hence this column has preserved the Christmas programs of last year and presents them now when they can be a decided assistance in making up this year's programs.

FERDINAND V. ANDERSON
"All knew He was"—Turner-Maley
"Quest Eternal"—Dickinson
Manney—Christmas Pastorale
"March of Wisemen"—Gaul

J. WARREN ANDREWS
"I hear along our"—Mackinnon
"Christmas Folk Song"—Mackinnon
"Shadow of the Manger"—Coombs
"Gates and Doors"—Knight
"Sleeping the Christ Lav"—Hall
"I Saw Three Ships"—Old English
"Jesu Thou Dear Babe"—Dickinson

LEROY V. BRANT
"Sing Noel"—Breton
"Chantans, Bargies, Noue"—17th Cent.
Yon—Gesu Bambino
"Silence of the Night"—Norway
"Joseph and Shepherds"—French
"Christmas Day"—Holst

DR. CLARENCE DICKINSON
"While all Things"—Woodman
"Let all Mortal Flesh"—Holst
"There was a Knight'—Thomson
"In the Silence"—Norwegian
"A Story Fair"—Leoland Trad.
"Sleep My Jesus"—Holland Trad.
"World Rejoice"—Dickinson
Dethier—Christmas
"Hail the Virgin's Son"—Dickinson
"Out on the Plains"—Spanish Folk
"O Wonder Ineffable"—Vittoria
"Quest Eternal"—Dickinson
"A Babe Lies"—Corner

WILLIAM RIPLEY DORR Chubb—Shepherd's Carol "On a Winter's Night"—Mackinnon "Christmas Bells"—FitzSimons "Sleeps Judea Fair"—Mackinnon "When I View the Mother"—Voris last of each section employs the promises of the Man of Galillee to his followers. These sections, by the way, can be used separately as anthems of a trifle more than the average length.

The accompaniment will present no great difficulties to the average organist, neither will the music prove particularly difficult to the singers. And the ensemble is at once musicianly and attractive to the man in the pew. Particularly effective is the answer of the Master to the prayers of his followers, the chorus representing the disciples and the tenor voices carrying the responses.

Mr. Barnes is one of our worthwhile American composers. He has written much music for choir and organ. "The Comforter," Opus 15, is published by Schirmer, at 50c per copy. It will occupy 25 minutes in its presentation.

I am employing three Christmas carols this year in addition to more familiar ones; these three would interest choirmasters on the lookout for something out of the beaten path. One is a North American melody. strangely enough searched out by an English composer, I. Hearne. I wrote to this lady asking her how she chanced onto the melody, and what suggested its adaptation to the Christmas season. She replied that the melody was an authentic tribal melody, what tribe she did not know, that it had been adapted to rough verses concerning Christmas by some of the Christian Indians, and from that source she had received it. It is a rather wierd sort of thing, but very tender and atmospheric. It is published by Schott & Co., London.

The second is a Dutch carol, published by Lichtenauer, Rotterdam, and composed by Egberts. Although the music could be used at other seasons it is particularly adapted to Christmas by reason of its content, "Glory to God in the Highest, on earth peace, to men of good will!" It is first sung as a ladies' quartet, then come the tenor and bass. The music is sparkling and full of the spirit of Christmas. The title is "Glory to God".

The third carol is an old Breton one called "The Holy Mother Sings" arranged by McKinley and published by J. Fischer & Bro. It is one of the finest things I have heard. For sheer ecstacy, tenderness, reverence, I have rarely heard its equal. It is singable, and non-technical, as is proper in Christmas music. The three carols will form a worthwhile addition to the library of any choral society.

#### Boychoir Work

Analysis of Practical Examples For the Benefit of All By JAMES J. HEALY

UITE THE outstanding reason for the poor enunciation we are accustomed to hearing in our boychoirs is the lack of what we may term "speaking culture" in the average home. Is it possible to make a age home. Is it possible to make a boy who exclaims "cam an" for "Come on", "Harry ap" for "Hurry up", "Stap" for "Stop", "Ya" for "You", sing with a nicety of enunciation? It is, but only when the

choirmaster himself speaks well and recognizes the basic cause of the sometimes awful sounds he hears

from his boys.

The master of a choir where there is a choir school is in a position of great advantage, insofar as securing boys who speak well is concerned. Of course some may say that if they were to establish a speaking test they could get very few boys. Possibly; but they would, if they were to listen carefully to the speaking voice of the boy, at least get boys who, through a nice speaking voice, would materially improve the tone of the school and, in a short time, the sound of the choir. I know one choirmaster, the head of a choir school, who practises this rule steadfastly, and invariably his boys are far ahead of other choirs.

Practically every boy who presents himself for admission to any choir has a faulty pronunciation and a bad accent. The most prominent faults are nasality and throatiness. Candidates for choir schools differ not one whit from the candidates for ordinary choirs in this respect.

Therefore the first task of the choirmaster should be to carefully analyse the speaking voice of his boy applicant, and the speaking sounds of his choir of boys. The choirmaster who does not devote considerable time to teaching speaking English is neglecting 25 per cent of his job. The headmaster of a choir school who fails to correct the boys' English is neglecting most of his job.

I know a school where no attention is paid to the manner in which the boys speak. Both the headmaster and the choirmaster are cultured gentlemen, but no attention is paid to the boys' speaking voice. In this case an unusually efficient choirmaster pays great attention to the boys' singing of English, but his work would be materially lessened were English to be taught properly

in the classroom where it should be

taught.

If a choirmaster were to establish a practise period of fifteen minutes for speaking exercises, reading over carefully the words of the anthems, hymns, etc., and then following the same cultural lines in the rehearsing of these same words musically, it would not be long before a decided improvement would be observed in the singing. Fundamentally, English is the basis of good singing. People can sing well without singing words, but if a choir is singing in English, good English will make inferior singing sound immeasurably better than it actually is.

There is an effort to have the boys sing reams and reams of music. The average choirmaster seems anxious to have his choir sing elaborate services of all sorts, and when the choir is criticized for bad singing the choirmaster has an excuse for everything but his own short-sightedness. If there were less music done, what is done would be better done.

There is in all boy choirs the patent incorrectness of utterance wherever an "e" is concerned. We hear "e" is concerned. something that sounds like a badly

(Concluded on page 580)



MRS. KATE ELIZABETH FOX "Out on the Plains"—Spanish Folk
"What a Wonder"—Lithuanian
"Carol of Children"—White Russia
"Jesu Thou Dear Babe"—Dickinson
Dethier—Ancient Christmas Carols

WILLIAM A. GOLDSWORTHY "Have Ye not Heard"—Parker
"Deck the Hall"—Old Welsh
"Cherry Tree Carol"—Trad.

HAMLIN HUNT "Angels from the Fields"—Old French
"On a Winter's Night"—Mackinnon
"Gates and Doors"—Knight
"Bright Star Shining"—Matthews
"Good Tidings"—Bartlett

A. LESLIE JACOBS Rogers—Christmas Pastorale
West—Fantasy on Two Carols
"In Bethlehem's Manger"—Dickinson
"Holy Mother Sings"—Mackinnon
"All Hail"—Dickinson "All Hail"—Dickinson
"Virgin by the Manger"—Franck
Whiting—Fantasy on Adeste Fidelis
"Welcome Yule"—15th Cent.
"Three Kings"—French Trad.
"Still Grows the Evening"—Bohemian
"Angels O'er the Fields"—Dickinson
"Gesu Bambino"—Yon
"Mid Yon Pale Heavens"—Reynolds
"Shepherds Story"—Dickinson

WALTER B. KENNEDY Yon—Gesu Bambino Rogers—Christmas Pastorale "Dost Thou in a Manger"—Lewis "Hark What Mean"—Stair

FREDERICK C. MAYER "This Day Christ was Born"—Harwood "God Rest You"—Old English "O'er the Cradle"-Old Breton

"O'er the Cradle"—Old Breton
"Thou Glorious Day"—Sicilian
JULIAN R. WILLIAMS
"Tis the Day"—Old French
"Story Fair"—Lapland
"Angels and Shepherds"—Bohemian
"Dott Thou Remember"—Old French HOMER P. WHITFORD

Yon-Christmas in Sicily "There's a Song in the Air"—Speaks
"Mummers Carol"—Willan "Miracle of St. Nicholas"-Davison

WALTER WISMAR WALTER WISMAR
Guilmant—Noel Ecossais
Harker—Pastorale, Holy Night
Chubb—Shepherd's Carol
Guilmant—Noel Alsacien
"From Heaven Above"—Gumpeltshaimer
"Three Kings"—Cornelius
"Allelulia"—Kountz
"Gladly Sing"—Kountz
"First Night"—Kountz
"Peace on Earth"—Kountz
NEW YORK'S SELECTIONS

NEW YORK'S SELECTIONS The following Christmas anthems represent the choice of choirmasters in New York City where the many music stores made the tremendous wealth of materials available.

Austrian—"Shepherd's Christmas" English-"Gloria in Excelsis When the Sun Had Sunk"

"The Holly and the Ivy"
Bohemian—"Angels and Shepherds"
French—"Here a Torch"
"At Midnight a Summons" "Sleep Little Dove"
"Ye Burghers All"
"Blessed They"

"Blessed They"
"Sing We Noel"
Flemish—"Joyous Carol"
Haytian—"Jesu Thou Dear Babe"
Lapland—"Story of Old"
Latin—"When I View the Mother"
Lithuanian—"Silence of the Night"
"Come, O Come Most Amiable"
Welsh—"Deck the Hall"
15th Century—"Lords of Hosts"
Barnes—"Three Kings"
Candlyn—"In the Bleak Winter"
Clokey—"The Storke"
Coombs—"Brightest and Best"

Coombs-"Brightest and Best" Cornelius—"Christmas Song Dickinson—"Quest Eternal" "Hail the Virgin's Son"

"Noel, Sing we Clear"
Dressler—"Glorious Morn"
Franck—"Virgin by the Manger"
Gaines—"Today in Bethlehem"

Gaines—"Today in Bethlehem"
Gevaert—"Joyous Christmas Song"
"Sleep of the Child Jesus"
"Shepherds Be Glad"
Gibbs—"Let the Heavens Rejoice"
Grainger—"Sussex Mummers Carol"
Grell—"He is Blessed"
Gretchanioff—"As Waves of" Gretchanion—As waves of Hall—"Sleeping the Child Lay" Hazelhurst—"Leave your Sheep" Holst—"Christmas Day" Jewel—"Christmas Star" Jewel—"Christmas Star"
Jungst—"While by my Sheep"
Knight—"Gates and Doors"
Lehmann—"No Candle was There"
Mackinnon—"Sleep Judea Fair"
"I Hear along our Street"
"Carol of the Hearth"
Maley—"All Knew He was There"
Matthews—"Eve of Grace"
Nevin—"Christmas in Lands of Fir'

Matthews—"Eve of Grace"
Nevin—"Christmas in Lands of Fir"
Praetorious—"Lo, How a Rose"
"Merry Bells"
Parker—"How Soft the Light"
Rogers—"Sing, O Heavens"
Swelinck—"Born Today"
Williams—"Down in Yon Forest"
Yon—"Gesu Bambino"





## Adapting Piano Scores to Organ

Technic, Musicianship, and Expediency Play Important Parts When Piano-Conductor Scores Must be Played

By VERMOND KNAUSS



INCE MOST of the music suitable for theater use is in the form of pianoconductor parts, I believe the ability to transcribe

the ability to transcribe this music to orchestral organ idioms is one of the first requisites of the successful theater organist. The importance of the subject is under-rated. The average theater organist believes that the playing of the melody in one hand, the accompaniment in the other, with a pedal bass on the accents, is all there is to the subject. To me, it is of the first importance after proper pedal preparation and the. study of the various touches and registration. The organist who is a musician first, last, and all the time, with a sound knowledge of music form, instrumentation, and orchestration, backed up by a vivid imagination, will have no difficulty in mastering the subject. However, the average organist is not in that class, and it is transcription that reveals the relative merits of the artist and the bungler sooner than any other subject.

The main difficulty in the study of transcription seems to be the reluctance of the average studentorganist to go to the very foundations of the subject. They have heard bungling for years, and because these bunglers are holding positions, the bunglers must be right. Little do they realize that in the organ profession, as in every other field, the out-standing people are in the great minority and that there can never be as many topnotch organists as there are positions. Some surgeons bungle, some sea-captains bungle, some generals bungle, but we see very few others in the same profession deliberately emulating their examples. In the organ field . . . . .

One of the first things that must be learned in transcribing piano parts to the organ is that when we have a passage of block-chords in the righthand part of the piano score; and octaves, either in similar or dissimilar rhythm, in the lefthand part; the bass should be played by the pedals alone without doubling by the left hand. While 16' tone in the righthand will compensate to some degree for the voices that would ordinarily be played by the second violins, violas, horns, first and second trombones and, perhaps, the bassoons; the effect will not be as good as that produced by the left hand in doubling the righthand chords in a lower and somewhat different chordal position. Muddiness will result, with rare exceptions, if the lower tone of the lefthand part is allowed to progress below tenor C; which tone, after all, is the lowest tone of the orchestral viola. Even then, in that low position, it is generally wise to arrange the chord so that the interval of a fourth or fifth will separate it from the next higher interval. In slightly higher positions, the interval of a third, or even a second, will not cause muddiness. However, correct part or voice leading should be carefully attended to in all cases.

In some piano scores, the exceedingly low position of the right hand part may make it necessary for the composer or arranger to write chord-work in the lower registers, since the piano has only one key-board and a higher position would cause interference between the hands. Or, an accent may be required and the composer or arranger is confronted with the alternative of sacrificing the necessary strength of the bass by writing the chord for the left hand in the lower middle of the key-board or of inducing pianistic muddiness by writing the bass octave, with full chordal intervals, in the lower register of the key-board. In the orchestral parts, these harmonic tones are usually distributed in the

tenor registers. It is, as a general rule, safe policy to proceed on the theory that the chordal positions that sound well in the orchestra will sound well on the organ; barring, of course, such registrational questions that are peculiar to the organ; the thickness of flutes and the relative clarity of reeds, for example.

After these last two paragraphs, I am fully prepared to hear of some organist who will try to apply the principles propounded therein with unisons and the heaviest sixteens drawn on the accompaniment. It has happened ere this.

Another subject that does not always receive the careful thought and consideration it deserves is the placement of the pitch of solo stops even after an appropriate solo stop has been selected. Many of the piano-conductor scores are written on two staves with the melody written in a high register to prevent confusion with the accompanimental parts. Sometimes they are indicated as cello or trombone solos and still are written in the higher treble registers. These are simple enough to handle if the natural compasses of these orchestral instruments are kept in mind. Frequently, however, the melodies are cued-in without indications as to which instrument or instruments play the part in the orchestration.

An edition of the old war song, "Tenting Tonight," comes to mind in this instance. The melody is cued in the higher treble with no indication of the instrument that is to play the solo. There could be no criticism if this would be played on a four-foot flute or on a piccolo if a fifer in appropriate surroundings would be shown on the screen. Innumerable situations might arise where other instru-ments would be suggested. These instruments, of course, should then be imitated in the natural compasses. But, if the scene were to portray an old soldier reminiscencing on quiet old camp-fire scenes, there would be only one thing to do, and that would be to select an appropriate stop and play it in the natural bass or baritone register of the human voice. Strictly speaking, the tenor register might also be used, but we seldom associate a tenor voice with an old soldier. Any other register would be quite as logical as suggesting that a canary should sing bass. "Old Black Joe", "Down in the Deep Cellar," and "Rocked in the Cradle of the Deep" are



MR. EDWARD EIGENSCHENK

A former pupil of Mr. Frank Van Dusen of the American Conservatory, Chicago, and now his associate on the faculty of that institution, who has been studying with Bonnet in Paris during the past eight months. Mr. Eigenschenk was engaged by the Clichy Palace to open its new Standaart Organ, which he did with such success that he was given a feature position on the bill in solo organ numbers and the builders of the organ invited him to visit their headquarters in Antwerp and Schiedam and give the audiences there an opportunity to hear him. He returns to America early in December and resumes his duties on the staff at the American Conservatory in Chicago—in spite of an offer of a year's contract as feature organist of the Paris Paramount Theater.

just a few of the many other songs that require careful treatment and that would be psychologically wrong, except in isolated situations that might arise, if they were played in any but the bass or baritone registers.

Many piano-conductor parts of marches, galops, one-steps and similar forms include only the bass, accompaniment and the cued melody in the higher registers. In the softer strains, it may be very satisfactory if the melody is played as a solo an octave lower than written. But the effect is certainly very questionable if it is played as a solo in the high register in which it is written. In the exceedingly martial fortissimo strains, and especially in the repetitions thereof, it is far better to play block-chords in the rhythm of the melody. That is, playing the melody in the high register where it is written, if balanced sixteens are registered, or an octave lower if sixteens are not used, and filling in

the chord-members underneath. If, however, there are harmonic changes in shorter rhythmic values than the time value of the current melodic tone, these harmonic changes must also be taken care of in the right hand at the same time. Passing-tones are a different matter, and the organist who reads all his music harmonically will have no difficulty in differentiating between the harmonic and non-harmonic intervals in the right hand. It must be understood that this refers to passing-tones in the inner parts and not to passing tones in the melody itself or in fully embellished variant of the melody. The principles here given apply more especially to the most usual type of cued piano conductor parts and not so much to piano solo scores. There are so many instances where special individual treatment is required that it is next to impossible to lay down fixed principles that will cover every case. To adequately illustrate all the various instances would require examples in score covering more pages than could ever be placed at the disposal of this department.

In piano solo scores we frequently find a full chord in the rhythm of the melody on the stronger accents only, with only the melody in octaves on the weaker pulsations. With few exceptions, it is best to add the harmony to these weaker pulsations, following the chordal style throughout the entire phrase or section wherein this style of writing prevails. This, again, is a very complicated problem that can be adequately illustrated only with examples in score.

In all questions pertaining to the block-chord style of playing in the right hand, it is always well to remember that if the orchestrator of the number would distribute the chord-intervals (in the rhythm of the melody) among the horns, first and second trombones, second clarinet, second trumpet, second oboe or the bassoons, either in whole or in part, then it is good to employ this style.

Another fault prevalent among untrained players is the omission of pedal basses excepting those on the strongest pulsations, even when the passage work indicated in the printed score is exceedingly easy. Such procedure is unworthy of the musical mentality of a six-year-old child and cannot be too severely condemned. And unfortunate as it is, the practise is not limited to the smaller towns; I have heard it in theaters on

Broadway that are supposed to be in the first class. Players in this class are usually the first to accuse musician-organists of lack of showmanship. Many musicions do lack showmanship, but it is quite probable that even a still larger percentage of those who claim to possess showmanship lack musicianship. Showmanship is indispensable for success in the theater, but fortunately or unfortunately, depending on which side of the fence we find ourselves, it will be many a day before showmanship will be synonymous with musi-cianship and equally long before the lack of one will be synonymous with the lack of the other.

The organist who transcribes his piano solo or piano-conductor scores at the console with any semblance of finish worthy of notice, approaches the subject in the manner of the orchestrator who is called upon to prepare an orchestral arrangement of a piano solo,

or to prepare a reduction of a work for modern full symphonic orchestra from the original instrumentation to that of the theater orchestra, generally known as sixteen or seventeen parts and piano. Occasionally problems that tax the profoundest knowledge and imaginative ingenuity will present themselves. All of these may be handled in a haphazard manner and, perchance, sound fairly well, but it is under such circumstances that the organist with a thorough working knowledge of orchestration, and the diligence to apply that knowledge, will excel his less fortunate colleague and shine by reflected light. The orchestral conductor and the orchestrator must have a working knowledge of orchestration, and if there is any other group of musicians in the professional field who should have it, it is that great body of organists who strive, or should strive, to raise themselves above the level of

week is all too much for every photoplayer this department has ever appealed to in behalf of such wholesome activities. To be sure we might pay somebody a salary for doing such work—and his articles would be just about as good as any other padding written for money and not for fighting interest.

This magazine offers to print an honest critique written about any photoplayer in America if any other photoplayer is interested enough in the art of photoplaying to take the time to go to a theater, listen to a fellow-organist, analyze his or her work, and write a report about it.

Is there one theater organist anywhere who is willing to do that for his profession?

T.A.O. is not only willing but anxious to devote five pages every month to the exclusive interests of professional theater organists. T.A.O. has always championed the theater profession; it was the first independent magazine to treat the theater organist as a ranking professional worthy of respect. It is not only willing but anxious to devote the same amount of space to the photoplayer as it is devoting to the church branch of the profession, or to the department of organ building. So far the magazine has had to carry on without the spontaneous assistance of the theater organists themselves, such as comes from the members of the church-organist fraternity and keeps the church pages so constantly overflowing with ma-terials of vital interest and practical helpfulness to every reader.

A magazine is not made by one man. A one-man affair today is out of its element. Every activity must be guided by but one man, but any venture that does not spring from the cooperation of those whose personal income, standing and interests are most vitally and directly concerned, is hardly the success it ought to be. T.A.O. knows no limit of expense to which it will go in support and development of the theater-profession's branch of the organ worldexcept giving money to private individuals for doing a public good. Who wants to take our challenge and demand right to use our theater pages in behalf of their own mighty interesting, if sometimes exacting, art of photoplaying?

THE EDITOR

Sure, We're Willing

A Reader Defines a Difficulty but Suggests the Impossible So Now What are Any of Us Going to Do About It?

NLESS my decade of close association with theater organists along Broadway has fooled me completely, these gentlemen and ladies of the theater are a crowd of good fellows who don't talk shop with each other very often but who talk it straight when they do; they are not delicate and don't want to be accused of being delicate. So I'll give a little of what I received from one of our correspondents.

"Regarding critiques, lay off the Broadway organists. I listened to them all this summer-several times to the 'big shots'. the only man who could hold a job for my boss is Krumgold. New Yorkers play almost all jazz for the pictures. We couldn't get away with that in the small cities. Got to mix it up and know how. Too much bologna and too little talent among the organists your columns are boosting month after month. The . . . organ is the poorest and the hardest-playing organ I ever touched. I played this cheese-box an hour . guess your reviewer is one of those organ Guild guys or whatever you stick next to some of their names, A.G.O.'s is it? Get a man to review, that'll help us. Vitaphone and other clucking machines are dying the death in this section. People want organ more than ever since Vitaphone came and our theater (not equipped for preserves) is doing the best business since it opened. Got a great kick out of Crawford and Wife's opening. Atmosphere, lights, etc., and each with left hoof poised over note, and right foot on expression pumps, just like us guys, and mind you in the Paramount. One-legged organists do get there, sometimes, don't they?"

Bet your life they do. The onelegger knows much better than the centipede "Guild guys" how to get rhythm out of an organ and rhythm in theater work is more important than anything else, including melody. Well anyway we haven't been boosting anybody of late and the problem of getting a theater man to take enough interest in the game to stand the agony of hearing a fraternity brother do a show for the fifteenth time in any one





## A Genuine Opportunity

Filmized Music Makes the Organ Sound as a Pleasant Relief Whereas the Orchestra Makes it Sound as a Letdown – Who Says This is Not to Our Advantage? —

By AN OLDTIMER



RAVING the wrath of those who chide the Department for a one-sided devotion to a too limited circle, your Reviewer went to the Capitol-twice. The second occasion produced an excellent or-

chestra, a once-excellent concertmaster transplanted to the conductor's platform, a fine organ, two fine organists, and films and phono-

graphs.

First the phonograph roared two soprano songs while the film showed the perpetrator; then a comedy with phonograph; and Lon Chaney's "While the City Sleeps", also with phonograph. If any musician considers the aural effect one bit better than any other phonograph or radio would be when distorted sufficiently to fill a great auditorium, he has ears that are wondrously made. Not only was the distortion exceedingly unpleasant, but it was constant; there were no pianissimos. And part of the time the synchronization was nothing but an experiment. How long audiences will stand for such programs is a mystery. Some years ago the audiences had to stand for a long period of idiotic pictures and then when the storm broke, the theaters were scrambling all over Broadway in an effort to get something that would again pack the houses

On one occasion Mr. Frank Stewart Adams played the relief show and gave a taste of what once was done and will again be done someday on Broadway. A mixture of jazz and the semi-classics, not boisterously played but artistically, with an eye for a comedy effect now and then. On the second visit the organist had very little work to do and I do not know whether Mr. Adams was doing it or Mr. Marsh McCurdy. At any rate the Capitol has a fine team again, Mr. McCurdy famous for his jazz style, and Mr. Adams famous for his tendency towards the use of serious music of the semiclassic school.

I believe the present flood of phonograph records as Mr. Mendoza is now doing exclusively or by lightrays photographed on the film itself, is an unusual opportunity for theater organists. Messrs. White

and Velazco are preaching the same belief, though I do not know if they believe what they preach. Imagine the tremendous contrast between a phonograph or radio, amplified to fill a great auditorium, and an organ artistically played with clean-cut rhythm, fine pianissimos, clear melodies on clarinets, flutes, oboes, and strings that sound like what they are instead of each other. I believe it is up to the theater organist to watch his rhythm, his snappy staccato, his clear melody colors, more closely than ever. If he fails to give an audience a feeling of relief and pleasure when the phonograph distortion has ceased, he will reap no advantage from the present efforts theater managers are making to keep more of their income in their own pockets by letting much less of it go into the pockets of musicians. Any publican certainly would be unfortunately stupid indeed if he were to be unable to detect the difference between what Mr. Mendoza formerly did with the Capitol orchestra in the theater auditorium and what his phonograph records now do in the same auditorium.

That the original idea of recording sound on the film along side of the picture is an idea of great value is not questioned; the harm is being done only by the attempt of managers to make money faster by using the device, and a similar attempt on the part of many corporations in the film industry to adapt a phonograph or radio idea to the achievement of the same end and thus take money into their own treasuries that belongs rightly to the original inventor of the

filmized-music idea.

Take for instance the news reels that depict a ball game, or a take-off to Paris, or a zoo inmate; accompanied by the noises that go with these things, such films are infinitely more satisfactory than an organ or orchestral accompaniment. The filmized music will no more permanently damage the musician and his income than the film itself has damaged the legitimate theater or the actor. It is true that the photoplay actor gets more money as a headliner than the stage can pay, just as it is true that the theater organist working seven days a week gets more

money than the church organist working only two or three.

It is also true that the theater organist has allowed himself to be treated as a piece of furniture, to be moved into cold storage at any moment. A few head-liners have profited by an ability to appeal to a public and build up a name for themselves by advertising that other people had to pay for, and these men are shipped here and there at the will of theater magnates. The vast majority of the rest have neglected all thought of the press and its power, have kept out of print instead of trying to get into it, have thought that their own individual work was so superior to that of all other photoplayers that it alone would insure their preeminence—and the result has been not only a rapid fading away of the fame they began with but also a gradual and persistent loss of interest in their own work and their own future, and that has been more deadly than anything else. In fact, that is a greater enemy, a greater danger than filmized music ever constituted or can constitute.

Ten years ago church organists were in the main crying about a lack of opportunity, a lack of popular appreciation of their activities. Then a few new ideas came along, a few of the good old ideas began to gain attention in the press-the easiest and most efficient means of communication yet invented for mankind in any walk of life-and today we have no more talk about lack of appreciation and churches that neglect their organists and choirs; instead of that we have brilliant and exultant examples of a new day dawning in the realm of church music. It's just like that in the theater. Now we are passing through a time of housecleaning. It's going to clean out the sluggish legatos, kill off the hit-ormiss mumblings, and replace them with a bright and shining new style of photoplaying that will be more delightful and more effective in photoplaying than we have generally witnessed so far. It's going to be a happy day just around the corner, but it's dreary enough now. So we shall forget the now, treat it as though it were imaginary, and drive on for the future.



## Advertising Talks

A Discussion of an Instrument as Intricate as a Console and as Responsive under Masterful Hands

AN THE non-advertised product be sure to satisty? The Gulf Publishing Company decided to own a printing plant of their own, and here is their opinionbacked by an expenditure of \$150,-000:

"It will be interesting to you to know that we did not buy one dollar's worth of equipment which had not been advertised in The Inland Printer. Since that time our plant has increased materially and since this initial order we have bought additional equipment bringing the total close to \$150,-000,00.

"As to my reasons for not buying equipment not advertised in The Inland Printer, I felt this way about it: A concern which was not big enough to advertise in The Inland Printer or which was not progressive enough to offer the products it was featuring through the medium of The Inland Printer was not the kind of concern that we would buy from. Our experience is such that I am sure we did not make a mistake in this atti-tude."

The fact is that if the organ does not continue to stand up well through the years, the owners are going to discover it, and reveal it to all who enquire, and that firm is not going to increase its business, nor will it even be able to retain its former business. Advertising, besides being other things, is evi-

dence that a product is holding its own or continuing to gain. That's why an advertised product, if the advertising is continued over a period of years, is evidence that the product is all the advertiser claims

#### Our Schedule

1st of month, copies delivered to subscribers in all States; 29th of preceding month, last mailing to local subscribers;

25th, first mailing to distant subscribers;

20th, last form sent to press; 15th, first form sent to press; 10th, closing date for normal matter needing limited space. 1st, all photographs and text

matter requiring extensive space. Photographs: squeegee prints only, mailed flat, with permis-sion to use if copyrighted, can-not be returned if accepted for publication, person - at - console type not acceptable.

Programs and news items gladly accepted on their own

T.A.O. is a cooperative jour-nal published exclusively for the advancement of the organ profession and allied industries; anything that contributes to that end will receive the magazine's fullest support. The above schedule will be strictly maintained or partially ignored at the will of the

Editors in carry-ing out the purpose of the publication.

for it. If he makes big claims, it's a big product and stands up like a big product.

The things that have happened to the Ford car are the result of advertising. Until Ford produced his new car, the Ford was a Lizzie and jokes were as numerous as Fords. With the advent of the new car, Ford was at last forced to advertise. The whole complexion has changed. Do we see many more jokes about the Lizzie?

The advertising didn't stop the jokes, nor attempt to. It had more serious work to do, and did it. The advertising put the Ford into a different class, and public opinion changed; the jokes died automatically of starvation.

"Good typography," says the Warwick Typographers, Inc., "is not unlike good manners...imparting to your ad that graceful charm and natural air of the wellbred."

Good taste in typography is a process of education. We cannot jump into it; we learn by experience. As a rule the first effort of a new advertiser is to dominate the entire journal by the use of heavy black-face type, or weird designs. After a man has played with these new toys for a while he is like the man who has played with a bit of jazz or other cheap music; he tires of it and progresses to the next better thing. In music it may be a tune like Humoresque or Sky Blue Water; in advertising it will be clean-faced type and the "graceful charm" of a page nicely composed.

One of the world's big advertisers undertook to learn how women judge advertising in their first contact with it, and he discovered that:

"Pictures appealed first to 39; heading in type, first to 15; general impression, first to 9."

Mr. Charles Austin Bates, one of the world's greatest experts on advertising theories, practises, and results, says in Advertising Fortnightly:

"The great advantage of newspaper and magazine space is that in it we can use as many words as are needed to tell our story. People buy periodicals to read. When they handle them the reading mood is dominant. Books, magazines, newspapers are perused quietly in times more or less leisurely. If the advertisement, by its caption, or its illustration, arrests attention it has a much better than fifty-fifty chance of thorough reading."

T.A.O. believes that the advertising in its pages will be most effective if it is informative. If it brags it shows a weakness; if it deals in padding — generalities, claims, theories—it is somewhat similar to the thing Mr. Bates discusses in the following paragraph from the same source:

"Include in the classification of posters all those advertisements contain collections of which smoothly running generalities which would apply with equal force to ships, or shoes, or sealing wax. Search them in vain for any real selling force. They talk of standards of quality, dependability, conscientious craftsmanship, timetested what not - but present no interesting, or vital facts about the thing they purport to advertise. The space might just as well be blank except for the names of the product and its maker. Here is an ideal vehicle for the delivery of a message-bought and paid for for that purpose-and no message.'

What is good advertising copy? The following remarks from Mr. W. R. Hotchkin in Advertising Fortnightly, are worth framing in gold and pondering for half an hour before every attempt to write copy for an advertisement:

"The biggest comedy that I can imagine would be to see the president of some big manufacturing concern standing up and reading the advertising copy about his product to a group of people who might want to buy that commodity. Why, his hearers would think he was crazy."



MR. WILLARD IRVING NEVINS Of the Fourth Presbyterian, New York, who entertained the profession in a performance of Candlyn's "Four Horsemen" for the N.A.O. on Nov. 15th, as told in other columns of this issue.

## Cover Plate Something About the Collection of Handsome Illustrations on Our Cover Pages

WHAT can be more appropriate for the Christmas Cover than a photo of a beautiful church? Christmas cele-brates the advent of all that is called finest in the realm of thought and ethics-at least in the opinion of the one civilization that dare be known and judged by its fruits. So we repeat for our Christmas Cover the most beautiful little church we have vet discovered. With it is shown the Cross, and the grave. From them come the thought that real men aren't afraid of trials and difficulties -nor afraid of the end of life any more than they were conscious of a fear of its beginning.

But enough of the poetry of reflections. Here is a thing of beauty. It was pictured in our February, 1928 issue in four handsome plates. Hillgreen, Lane & Co. were the builders of the organ for this beautiful church, the Church of St. James the Less, Falls of Schuylkill, Philadelphia, Pa. Through editorial oversight the name of the architect who created this beautiful structure was not mentioned in our February issue. Mr. Wilfrid Edwards Anthony, of New York City, was the architect of the building and of the unusually beautiful organ cases also. To him T.A.O. offers belated apologies and is glad to give the credit so eminently merited.

## Registration Bureau An Opportunity for Cooperation That Pays Cash Dividends To the Profession

THE BUREAU had the pleasure of filling a vacancy lately in the Metropolitan territory, and at the present writing another vacancy is awaiting the verdict; the latter came to the Bureau through the cooperation of a T.A.O. reader, Mr. Cheney, who is active in this work in the Metropolitan district.

The Bureau has available a goodly list of organists, some with ripe experience, some inexperienced; the advantage of reporting vacancies to the Bureau is that the organ profession itself derives the direct benefit through the saving of the usual 5% or even 10% fee required by com-mercial agencies. The Bureau operates without charge of any kind, each registrant merely paying the postage on his notices. Here is an excellent field for cooperation where it means so much. At present a man of many years experience in New York City is available and will go anywhere at moderate salary. Readrers will render valuable cooperation to the profession by reporting to the Bureau all vacancies they may hear

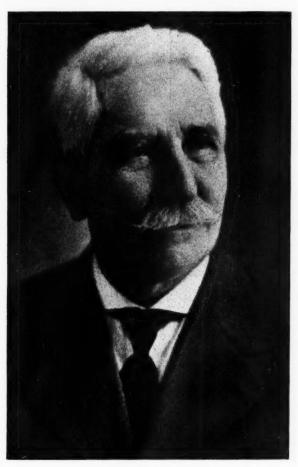
## RULIFF V. STRATTON GRACE CHURCH—PORT HURON, MICH. Dedicating 3-40-2737 Skinner

Dubois—Marche Heroique.
Saint-Saens—Nightingale and Rose.
Guilmant—Allegro (Son. 3).
Lemare—Sunset.
Driffill—Toccata (Suite F).
Kinder—Souvenir.

Stoughton—March of Gnomes (Fairy-land).
Stewart—Allegretto (Chambered Nautilus).

Gottschalk—Last Hope. Sibelius—Finlandia.

This program deserves a word of high commendation, even to the inclusion of the Gottschalk. An audience of laymen hearing these numbers will want another organ recital some day. The organ recital must satisfy the public, but if it "satisfies" an audience in the sense that that particular audience never wants another organ recital, there is something wrong. Mr. Stratton's opening and closing numbers—vital points in a program—are very well chosen; contrast in sequence is delightful, and there is the element of forte and allegro numbers scattered in with the sweet melodies through the middle of the program. It's worthy of serving as a model program. Since there is nothing in the way of padding on the program, the audience certainly would have been interested in a Bach number, or something from the exalted organ sonatas of Barnes or Dickinson, or a Sowerby number, somewhere near the middle of this delightful program of entertaining music.



MR. M. P. MOLLER

Who has been selected by the Rice Leaders of the World Association to represent the organ industry on its membership. The Association "uses the utmost care before a manufacturer is accepted into membership; only concerns which have a reputation for a well-spent business life are eligible. Admission is by invitation only and, in a large part, is the result of views gathered from important users throughout the country—those who have knowledge of the manufacturer gained by years of business relations." In soliciting guidance for the selection of one American organ builder to represent the organ industry, the Association specified: "To be eligible, a manufacturer must possess a reputation squaring to the following qualifications for membership: Honor: A recognized reputation for fair and honorable business dealings. Quality: An honest product, of quality truthfully represented. Strength: A responsible and substantial financial standing. Service: A recognized reputation for conducting business in prompt and efficient manner." Mr. Rice, who founded the organization sixteen years ago, said the Association was particularly interested in "concerns which, like M. P. Moller Inc., are under the personal influence and direction of the men who founded and built them—men who know the trials and hardships of establishing a business, and the real value of a reputation for character. It is men, rather than factories and machinery, who inspire confidence. The character of the head of a business affects every phase of that business." Mr. Moller personally holds a unique position in the realm of organ building and his great army of friends rejoice in his selection by the Rice Leaders of the World. Certainly if personal character and achievement count for anything, Mr. Moller can be counted one of the great men of the world; great in character, great in achievement.

## AUDSLEY'S ORGAN OF THE 20TH CENTURY

T.A.O. has secured a new, unused copy of the original edition of this important work, with its pages still un-cut. So far as the publishers are able to learn, this is the final remaining new copy of this book obtainable anywhere. Its predecessor was sold six months ago for \$50.

There are no works on organ building comparable to these masterfully written, beautifully illustrated books by the late

Dr. George Ashdown Audsley. His caustic criticisms during his life prevented the completion of the circle of universal influence he otherwise would have had, but as time goes on his name and fame will be ever on the ascent. His first two and largest books are now entirely out of print and much too expensive to reprint for any possible market the organ worll could offer today; his last two books—Organ Stops and Temple of Tone—are still in print and will be available to the world for many decades to come.

#### Builders' Brevities Condensed Record of Those Who Build Organs for Organists

#### **AEOLIAN**

opened a 4-55 in the First Methodist Tulsa, Okla., late in October; "its voicing, tone, and timbre are par excellence". It indicates oute an expansion of the organ world to note such an installation in the hitherto non-organistic city of Tulsa.

#### AUSTIN

will have the pleasure of presenting its largest New York City organ in formal week-day recital on Dec. 19th and 26th when Mr. Fernando Germani plays two programs in St. George's Church; this is the famous J. P. Morgan Memorial Organ. The instrument has been used in regular Sunday broadcast programs by the organist of the church, Mr. George W. Kemmer, ever since its completion, but the December programs mark the first formal week-end recitals.

Another Austin being used this season for wholesome purposes in the Metropolis is the St. James' instrument where Mr. G. Darlington Richards has arranged special programs in conjunction with the children's church service, held prior to the regular service each Sunday morning.

ing.
Mr. George I. Tilton, of the Third
Presbyterian, Trenton, N. J., wellknown
for his work in N. A. O. circles, is to
have a 3m Austin, now being built.

#### CASAVANT

also sets a new and interesting mark in the organ industry by supplying a 4m for a theater in Hollywood, Calif. The 3-33 for the new structure for Trinity, Halifax, N. S., will represent a very creditably-sized instrument for that territory; Mr. Wm. Roche is the brganist and will have a boychoir of about 30 voices. The Halifax organ is straight on the manuals and augmented in the Fedal; the console will be located on the opposite side of the chancel from the organ, 20' distant.

#### HALL

celebrates an achievement in the dedication of its organ in United Church, New Haven, Conn., built to the requirements of Mr. H. Leroy Baumgartner, organist of the church, and member of the Yale University faculty. For this instrument, "the specifications were highly unusual, the requirements very precise; it required courage and supreme confidence for a builder to accept the responsibility." Mr. Baumgartner is well known to T.A.O. readers for his articles on organ matters. A description of the organ will be given in later columns when all the necessary materials are available.

#### HILLGREEN-LANE

have been making history for many years—and keeping so quiet about it that but few in the organ world had the benefit of the good deeds kept under a bushel. Here's an incident worth writing in gold. Twenty-nine years ago Hillgreen-Lane built a tracker-action organ for a small church; in October this vear the Company contracted to replace that organ with a much larger one—so the test of time provided confidence and a re-order; but, the original 2m was sold by the church for a price just \$150 less than they themselves paid for it 29 years earlier. T.A.O. doubts if anything like this record has

ever been achieved anywhere excepting in the instance of the organ the late Mr. Audsley built with his own hands. Early in 1928 a New York City church tried to dispose of a 3-35 organ built about 31 years ago—and the church couldn't even years ago—and the church couldn't even find anybody who would take it as a gift. Needless to say, the builder of the New York organ has been out of business many vears now.

KILGEN

included in October deliveries a 4m for Immaculate Conception, Trenton, N. J.; a 3m for Immanuel Lutheran, Kansas City, Mo.; and other instruments as far away as Louisiana in the south, and New York in the north. The Boston Avenue M. E., of Tulsa Okla., with its distinctive architecture, represents a great contribu-tion to church wealth, and Kilgen is the builder of its organ.

KIMBALL

has added to the New York office Mr. A. Thorndike Luard, formerly organist of one of Boston's prominent churches. Mr. Milner, head of the New York office, also has as another valuable sales aid, a bit of the actual mechanism of the Kimball organ. Both man and machine are destined to win friends for Kimball and spoil the happy outcome of many contracts for competitors who lose. The action sample shows what can be done in behalf of shows what can be done in benait of simplicity, accuracy, dependability, and general business-like sturdiness. The New York office is conveniently located on Fifth Avenue where the Avenue may be said to cease its existence and begin its life, namely at 42nd Street.

#### MOLLER

is featuring the new automatic player un-der the trade name Artiste. This remark-able machine is supplied with records either as interpreted by a living artist, or as interpreted by a master-musician who cannot even play Yankee Doodle on the organ. In addition to this advantage, the rolls sold to owners of Moller Artistes are machine-cut as to note and rhythm but individually hand-cut for the specific registration of the one organ upon which the rolls are to be played. If this can be so arranged that the owner of the Artiste can suggest his own registration, then the ideal has been achieved—and we believe it has. A description of this unusual instrument is under preparation

unusual instrument is under preparation for T.A.O. readers.

Moller is building a 4m planned by Mr. Frederick C. Mayer, with a console equipment reaching up to 243 stop-tongues; there will be a family of Diapasons on 3¾" wind—the idea so strongly championed by Dr. Audsley is slowly coming to its own. Each manual division will have 8 combination pictons 6 of which have 8 combination pistons, 6 of which are on double touch, second touch operating the Pedal; the pistons will be adjustable on the instantaneous-setting plan championed by Mr. Mayer. The addition of 3300 pipes to Mr. Mayer's organ at West Point will begin very early in the new year.

**PILCHER** 

has been awarded the contract for a 3-50 has been awarded the contract for a 3-50 for the First Presbyterian, Roanoke, Va.; and is building a 3-44 for the First M.E., San Diego, Calif., with Echo provided for, and the Great enclosed in its own chamber. The following contracts were closed during a recent 30-day period:

First Baptist, Beaumont, Tex., 4m & E. Arsensal Technical Highschool, Indinapolis, Ind., 3m. St. George's, Hempstead, N. Y., 3m.



LOUISE TITCOMB, C.

teacher of organ and advanced theory at Lindenwood College, St. Charles, Mo., has been appointed also to the Church of the Holy Communion, St. Louis, where she began her duties Nov. 1st, with a boy choir and a 3m Roosevelt rebuilt by M. P. Moller in 1924. Plainsong is liberally

P. Moller in 1924. Plainsong is liberally used in the services.

Miss Titcomb was presented in an Oct. 18th recital by the Missouri Guild in Westminster Presbyterian, St. Louis, when she played a program of Bach, Widor, Vierne, and the following:

Jacob—Hours in Burgundy (5)

Franck-Piece Heroique McKinley—Cantilena Coleman—Londonderry Air

Mulet—Toccata Fsm Oct. 23rd Miss Titcomb gave a faculty recital at Lindenwood College repeating the same program in slightly different order and with the Jacob number omitted.

First Presbyterian, Roanoke, Va., 3m. St. Luke's Lutheran, Park Ridge, Ill.,

First Methodist, Sidney, Ohio, 2m. St. Thomas', Wharton, Tex., 2m. Bethel Evangelical, St. Matthews, Yy., 2m. S. George's, Griffin, Ga., 2m.

#### SKINNER

fortunately timed the opening of the Ann Arbor organ when the profession was close at hand in Convention to enjoy the occasion and lavish praise on the achievements represented in the instrument, but when another great University organ was ready to be dedicated the profession was not thus prepared to enjoy the results by virtue of being assembled close by for the occasion. The Skinner Company solved the problem by the unprecedented invitation issued to the members of the protion issued to the members of the pro-fession in the territories represented by New York and Philadelphia, and supplied transportation to Princeton University, when Charles M. Courboin, R. W. Downes, Lynnwood Farnam, Fernando Germani, Chandler Goldthwaite, and Rollo Maitland provided the music.

A program of great classics was given for the assembled profession of approximately 400 organists, and Mr. Muitland improvised on six themes supplied by prominent organists. Bach's Passacaglia

was the greatest composition on the program. The Skinner Company was host at gram. gram. The Skinner Company was nost at a fine dinner, and then the special trains chartered by Mr. Skinner for the occasion carried the guests back to Philadelphia and New York, as they had carried them down to Trenton.

Thus the organists have been guests at the 1928 openings of the organs in two of America's famous Universities. Mr. Palmer Christian, one of the world's finest concert organists, presides at the organ in the University of Michigan, where the Ann Arbor Festivals have made history, and where the Skinner Organ Co. has supplied a modern instrument exactly to the taste and needs of the University as understood and specified by Mr. Christian.

#### WELTE

has closed the first period of reorganization with a creditable and encouraging record of achievement and a factory supplied with contracts to keep it hustling. Mr. Roland Boisvert, an organist of wide experience in all branches of professional organ work, has joined the Welte organi-zation and is in charge of the Iowa terzation and is in charge of the lowa territory, with offices in Dubuque. Mr. Boisvert is a pupil of Gigout in Paris, and the Americans Richard Keys Biggs, William A. Goldsworthy, and others. For five years he was demonstrator for Morton in New York. His studies in practical musicianship have equipped him with unusual breadth and thoroughness; he studied piano with such teachers as Virgin, Jonas, Perfield, Cortot, etc.; voice with Marzo, Harmony with Gigout, and even Gregorian chant with some of the masters of that intricate specialty.

#### TAKE A LOOK

One of our builders takes a jump ahead of the others in meeting the expressed requirements of the organ playing fraternity and advertises in a recent issue, where it can be easily read, the fact that the combination pistons they supply will give just what the profession wants, namely "any combination with one movement". That's cooperation, sure enough. The profession has used these pages to declare the need for pistons that will give exactly what is wanted and give it with but one movement; this builder uses his own space to announce that his consoles meet the players' needs. Look him up if you haven't already noticed it.

#### TAKE ANOTHER LOOK

And see how much consideration the organ profession has given in its past literary efforts to the builder of organs. Rather see how little. T.A.O.'s staff looked through eight likely books in an effort to discover the birth-date of the late Mr. Vincent Willis, and looked in vain. Even or virus, and looked in vain. Even so important a man as he, was passed over very slightingly in our organistic considerations. We players of organs, whose works die with us, delight in the mention of ourselves, the more the merrier; but when it comes to the builders of ourselves, whose works live of the thousand organs, whose works live after them, we have taken little interest. T.A.O. hopes to live to see this condition radically improved.

#### MRS. PAUL ESPING

MESSIAH LUTHERAN-KANSAS CITY, Mo. Yon—Concerto Gregoriano. Brase—Sketch Minuet. Karg-Elert—Clair de Lune. Macfarlane—Spring Song. Franck—Piece Heroique.

## Publishers' Brevities Things to Come or Things Done to Make More and Better Music

\$300 TO COMPOSERS

Dean-Phillips Selects Anthems "Rejoice in the Lord"—J. Jones Owen. "Ride on in Majesty"—Frank Patterson. "Christmas Carol"—Julius Rontgen. "How Lovely"—F. J. Horwood. "Jerusalem the Golden"—Sydney Thom-

son.

The first three of these anthems drew prizes of \$100 each; all five are to be published immediately.

#### FISCHER

has added to the Christmas catalogue a quintette of carols for chorus or quartet by the famous Father Finn, under the titles: "A Wassail Gentles", "The Hills", "Tell Him a Welcome", "The Virgin's Lullaby", "Alleluia Noel". Fischer is also publishing H. Waldo Warner's Suite in Olden Style, a string quartet in four movements: it was performed by the London String Quartet in September and the press was unusually favorable. J. Thurston Noe's "Praise and Alleluia", written for the dedication of his Welte Organ in Clinton Avenue Baptist, Newark, N. J., is also being published by Fischer. The Ferrata Overture Triom-phale has been reissued and is ready for distribution; this is the concert piece by the late Guiseppe Ferrata. It was formerly out of print and unobtainable, but by popular demand it was re-engraved for the benefit of the increasing number of church and concert organists who had heard of it and required it for their own use. Among the newest organ publications are two works by a Brooklyn organist, Mr. T. Allen Cleaver: Chanson Joyeuse and Chanson Pathetique.

#### HALL-MACK

has issued, as usual, an excellent supply of tuneful and rhythmic Christmas music of a variety simple enough for Sunday school use, and thematic pages are available to choirmasters interested in it.

#### LORENZ

also has a stock of tuneful and rhythmic music for Sunday school use, with thematic pages available; in addition the Lorenz catalogue is constantly adding choir numbers of very easy grade for volunteer choirs. A leaflet of thematics of church songs and duets is also available, to meet the need for tuneful solos of the variety that will carry a message to the majority of the average congregations.

#### A. O. T. ASTENIUS

First Conc.—Long Beach, Calif. Faulkes—Prierre D. Hastings—Forgiveness. Astenius—By Moonlight. Bonnet—Romance sans Paroles. Jenkins—Night. Astenius—Nocture Ef.

Two of Mr. Astenius' anthems were sung by the choir under the direction of the organist of the church, Mr. Raymond Moremen:

"My Prayer"
"23rd Psalm."

Mr. Astenius has been in California since 1921; he was formerly with Immanuel Lutheran, Chicago.



MR. CARL WEINRICH

Who passed the A.A.G.O. exams at the age of 17 and the F.A.G.O. at 18. He is a pupil of Mark Andrews, Lynnwood Farnam, and Marcel Dupre; a B.A. of New York University; and twice the winner of a scholarship at Curtis Institute. He was born July 2nd, 1904, in Paterson, N. J., and is organist of the Church of the Redeemer, Morristown, N. J.; a church made musically famous by the work of a former organist, Mrs. Kate Ellizabeth Fox, F.A.G.O.

#### New York

SOMETHING decidedly new for an ancient and honorable church is a surprise. For the first time in its history St. Thomas' Church, whose music Dr. T. Tertius Noble has made famous in recent years, omitted its morning services Oct. 21st. This may be of use to other organists in search of a Sunday off. Merely have your city build a subway under your church, and the thing is done. The new subway running down 53rd Street past St. Thomas' seemed to be doing damage and the church was closed to prevent accident.

G. T. Sonneck, vice president of G.

G. T. Sonneck, vice president of G. Schirmer and long known to the world of music literature, died Oct. 30th after an appendicitis operation. He was born in Jersey City 55 years ago, traveled extensively abroad, was appointed chief of the music division of the Library of Congress in 1902, and later came to New York and joined the Schirmer organization.

Howard E. Wurlitzer, manufacturer of organs and music instruments, died Oct. 30th at the Ritz Carltor New York. He was formerly president of the Wurlitzer Co., and later became chairman of the board of directors; it was through his activities that the Wurlitzer collection of famous violins reached its eminance.

reached its eminence.

Arthur Bodanzky has resigned as one of the conductors of the Metropolitan Opera and will devote himself to the concerts of the Friends of Music. Joseph Rosenstock, now with

the Wiesbaden State Opera, has been engaged by the Metropolitan for next season.

Raymond Nold, organist and director, and George W. Westerfield, associate organist, of the Church of St. Mary the Virgin where New York City enjoys its highest forms of Episcopalian ritual, marked the beginning of the strenuous music season with a solemn requiem mass Nov. 2nd, with soloists, chorus, organ, and orchestra, performing Mozart's "Requiem Mass" in D Minor and two instrumental works of Bach and Sgambati.

Minor and two instrumental works of Bach and Sgambati.

Willard Irving Nevins and his choir at the Fourth Presbyterian were presented by the N.A.O. headquarters in a performance Nov. 15th of "The Four Horsemen", a canata by T. E. H. Candlyn on a text arranged by Dr. Harold W. Thompson of the Diapason staff. The musicale was preceded by a supper, and conference on church music, lead by Dr. Thompson. George Volkel played the service, Ernest White played the prelude, and Mr. Candlyn played the postlude. The program included: Berwald's Symphonic Prelude, ar-

Berwald's Symphonic Prelude, arranged for organ and piano, originally the N.A.O. 1927-28 organ-orchestra prize winner;

Candlyn's Allegro from the Sonata Dramatica, another N.A.O. prize-winner, published by Gray; Christiansen's "Beautiful Savior"; and

Christiansen's "Beautiful Savior"; and An old French Carol, "Blessed Mary."

May.

Rev. William J. Finn, the Father
Finn of the Paulist Choristers, began a
series of lectures for organists and
choirmasters Oct. 27th at St. Paul's
Church on 59th Street; the series includes a course of instruction on every
phase of liturgical music in its highest
forms.

The Juilliard School of Music with its millions of endowment reports that it enrolled 997 students at the Institute of Musical Art and 186 at the Graduate School; New Jersey sent 133 students, Connecticut 39, New York and Pennsylvania 33 each, and most of the others from one to fifteen; 16 foreign countries were represented with 26 students from abroad. Tuition fees received amounted to \$264,000 roughly, while the Foundation advanced \$347,000. Faculty salaries were \$490,000. Advertising took \$13,846.28. Total expenditures were \$716,146.84. There were 31 organ students. The Juilliard Foundation seems to be at last in competent hands; John Erskine is the president, Ernest Hutcheson is dean of the Graduate School, and of course the Institute division is headed by Frank Damrosch.

Samples of architectural stupidity still persist. In one case a new church with magnificent organ equipment has a choir loft more suitable for use as a back alley for waiters at a dying-out restaurant, while in another case a handsome church costing actually several millions of dollars has its console located in a room behind the one side of the choir stalls and under the room in which the major portion of the organ speaks; the only chance the organist will have of hearing his choir ensemble or his organ balance will come from whatever tone can get into his room through two stone grilles, beside one of which he is sitting. In one case an architect told a church in New York City that if the room he

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allowed for its organ was not big enough they should get a smaller organ; presumably on the same theory if the boiler room were not large enough to house a boiler judged by experts to be adequate to the needs of the congregation, he would say get a smaller boiler. And yet there are architects who want organ builders to pay them graft and organ players to pay them

New York newspapers continue to misrepresent the organ, unintentionally of course. In the recent fire in the Classon Avenue Presbyterian, Brooklyn, "A \$75,000 Italian organ" was damaged. This \$75,000 Italian organ happened to have been built in Hartford about 19 years ago and is therefore a nutmeg organ, of Austin vintage. The firemen suspected that there might be fire in the organ, so they removed the display pipes of the organ case, not by the gentle art of lifting them out but by more vigorous method of throwing them down into the pews. That, from an early examination, would seem to be the chief, and perhaps the only, damage. Your Representative is reminded of another case of bravery, or perhaps haste, on the part of the firemen, when a cloud of smoke was issuing from a small store on the ground floor; they raised a ladder to the second floor and, with no thought of the protection of property, deliberately crashed it through a window on the second floor; and not a man ever went up the ladder after it was raised. Yet we all love the firemen, especially when our homes are on fire.

#### Boston

The organ in the Harvard Club is placed in a spacious gallery and no construction hampers free production of tone. It was built a dozen or more years ago by the Frazee Organ Company and because of corrosion caused by grime and soot from the railroad had impaired its usefulness, it was recently put in splendid condition by the builders. There are four manuals and above seventy registers with the usual array of combination pistons and couplers. Of tone and timbre there is abundant variety. The room in which it stands is used as a refectory and so it is seldom that the public is given the opportunity to attend an organ reci al. This is to be regretted seeing that the instrument itself takes high rank among concert organs in Boston. The full organ is most inspiring in spite of the fact that some tones are overwhelmingly large in so small a hall.

small a hall.

Nov. 4th the active members of the New England Chapter of the Grild were invited to attend the first recital on the reopened organ. The Hall was comfortably filled on this occasion regardless of a pelting rain storm that began just about the time neople would assemble. Mr. John Herman Loud, F. A. G. O., was the recitalist and none better could have been selected to display the tonal resources of the instrument and at the same time present a program that would entertain the audience. The very popular baritone, Mr. David B. McClosky, contributed vocal selections that were in excellent taste although it is possible that they were too

abundant in comparison with the organ music.

The most ambitious number played by Mr. Loud was Sowerby's Comes Autumn Time, a work that taxes the capabilities of a concert organist. Its modern idiom is very effective and the composition can take rank with the best music. Would that our American organists might more fully realize that there are now composers in this country that are writing idiomatic music equal to any! Mr. George Burdett has dedicated to the members of the New England Chapter a Cortege de Fete and this was its initial public performance. As the name implies, the work is dignified and definitely brilliant. It has been published and should reach the desks of many organists. Other organ selections were by Rogers, Lemare, Guilmant, and Parker. The recital met with much approval and the artists received abundant commendation for the excellence of the program.



#### A REAL METHOD

of operating the organ stops without getting into difficulties has at last been invented, and by no less a person than Mr. Firmin Swinnen, famous concert organist,

"I am beginning to think the best solution of the question of the Double Touch pistons is this: Practise your head off so you can play the piece backwards and from memory; then you can stare the pistons in the face and keep on playing. But if you depend on them too much, these contraptions are going to fool you once in a while."

Guess there is no substitute, after all, for hard work.

#### THE OPEN MIND

"I was glad for your remarks about.....
I used to be prejudiced against them for some of their earlier work was not of the best."

How could it be? Was our early work of the best when we were just beginning as professional organists? It takes time to make an artist. And we have to revise our prejudices every few years, or we're back numbers.

#### POSIES WHILE HE LIVES

"In my opinion Mr. Skinner will always stand out as the dominating figure of the present time in the organ industry and much of the credit for improvement in the work of all the larger firms today is due to the ideals he has set for himself and others."

We hope no gentle reader will object to handing that eternal scrapper this sweet bouquet while he still lives to enjoy flowers. We needn't worry about competition; neither he nor any other man is going to get all the contracts. But we all like the credit due us now and then, don't we?

#### BUILDERS TAKE NOTE

"Those big organs in the ..... issue look pretty well, but they are not specific enough about the pistons. How many on the manuals? How many tutti? How many pedal touches? An organ of a hundred registers needs at least 60 pistons, plus pedal touches. Could these points be made more explicit in the future?"

Sure, if the builders and players are

Sure, if the builders and players are careful to supply such data in sending stop-lists to this office. T.A.O. believes we cannot be too exact in the details of organ discussions.

#### STOP or REGISTER?

"I have never been able to understand why a derivation of a unit—let us say a Swell Bourdon—should be entitled to the dignity of being called a Stop." Clear living depends upon clear think-

Clear living depends upon clear thinking and clear thinking depends upon clear terminology. A Stop is the console mechanism by which ranks of pipes are made to speak, whether directly through their own one and only connection, or through a supplementary second, third, fourth, or fortieth set of electric wires. A Rank is a set of actual pipes, maybe 73 pipes, maybe 97. A Register is a group of pipes under one indivisible control, and for the want of a better terminology we call it a Voice, which term also assists in abbreviating and indexing an organ's content. So now if we give the number of Voices, the number of Ranks, and the number of Stops, we have the whole story, haven't we?

#### WE'RE GAME

But be careful. "How about a joker column? Why not ask the 'boys' to tell a few of their personal experiences? I have some I would like to get off my chest—but perhaps not all of them would be mailable."

#### AMEN AND AMEN

"We congratulate you on the many truths in your Editorial Reflections for October ... but we hardly share your optimism. . Graft is rampant, and most committees are blind to this fact, and are in numerous cases misled by an organist's recommendation of his particular choice, due either to prejudice or money consideration. The few builders who strive honestly to have every dollar placed in the organ, are handicapped in trying to fight the abuses you mention, because they are either classed as 'sore-heads' or 'knockers'.

ers'.

"You can be of real service to the builders and to the purchasers by constant repetition of the warning against the most glaring abuses of graft (commissions), irresponsible hearsay (recommendations), cheap competition, and forcing abnormal specifications upon builders.

"Why should churches burden them-

"Why should churches burden themselves and the builders by forcing the builder to supply an instrument designed contrary to his own good judgment?"

Which is just what we think too. We'll fight our heads off for the builders when they are as right as they are in these needs—and we fervently hope they'll fight for T.A.O. in these things too, and fight with us or at us when we're wrong. We can all have finer organs, and our builders finer prosperity, just as soon as we all get together and kill off the evils that are benefitting only the smallest minority among us but damaging the welfare of the vast majority. And that's not Americanism. So come on, keep after it. Right must win ultimately, why not now?

#### SAN FRANCISCO

THEATER ORGANISTS CLUB
THE CLUB held its second anniversary
banquet and dance on Oct. 9th at the
Mark Hopkins Hotel, and exhibited
through the medium of a souvenir booklet two poets whose names and fame deserve to be set on record:

To Our
Fellow Organists
Another yeare hath come and gonne
And here we are agayne,
To show we're walking hand in hand
And never split in twayne.

We're trying hard to make our Clubbe A wonderful successe; And next yeare we'll be stronger yette, Unless I miss my guesse.

So gather close arounde ye boarde, And pledge our friendshyppe true; All marching onward, syde by syde! 'Tis my message, folks, to you. —GERTRUDE MUNTER

—Gertrudy Munter
"The first forty years are the hardest,"
Is a thought you will oft hear expressed;
Maybe so, but the Club tells the whole
cock-eyed world,

That the third year will turn out the best!

-GENE DORAIS.

Other contributions to the eternal happiness of the Club need to be recorded:
The Beaux Arts Music Co. suggests that, "Now that your pet numbers are dished out via Phonograph Horn Route, why not be individual, play the editions of the better American and foreign firms that do not allow their publications to be canned."

Geo. Nyklicek says: "Verily, six days does he labor, the seventh day protecteth he your interests on the examination committee. Reel Music is ye motto."

Ann Quinn calls herself the "Organistpianist or what have you," while Arthur S. Morey claims distinction as "The organists' grief artist and a real friend to the Club."

The officers of the Club at the time of he famous banquet were:

the famous banquet were:
Ed. S. Moore, pres.
Ruth Sears, vice-pres.
Glenn Goff, recording secy.
J. Ph. Schinhan, secy-treas.
Caesar Brand, business rep.

The November meeting was held on the 5th, when nominations were made for offices for the coming year, with elections to take place Dec. 3rd.

#### Pittsburg

By Charles A. H. Pearson Official Representative

MR. CLARENCE E. WATTERS began his work at the Church of the Ascension Oct. 1st. He came here from Rye, N. Y., and is a pupil of Marcel Dupre. With the splendid Skinner organ, and the resources of Ascension Church, we expect blg things of Mr. Watters.

Dr. Charles Heinroth returned from Europe in time to begin his recitals at Carnegie Music Hall Schenley Park Oct.

Dr. Charles Heinroth returned from Europe in time to begin his recitals at Carnegie Music Hall, Schenlev Park, Ott. 6th. He reports having had a pleasant and profitable summer, and is in the best of health. At the annual Founder's Day

at Carnegie Institute, Secretary of the Treasury, A. W. Mellon read an essay on "Developing the Nation's Capital", which might have been better called, "Beautifying the City of Washington", and Dr. Heinroth played the Overture to Rosamunder, in recognition of the Schubert Centenary.

The two meetings of the Guild which have been held this fall, have been well attended, and have proved most successful. The September meeting was featured by a recital at the Pennsylvania College for Women by Miss Alice M. Goodell, and in October, Mr. Cyril I. Guthoerl was host to the Chapter in his studio of photoplaying, where he accompanied several films, to the delight of the guests. James Philip Johnston, F. A. G. O., is our dean this year, and has planned a very active and interesting year.

There are so many vacancies in important church quartets, that if we organists could sing well enough, we might find it profitable to perform on the other side of the bench. First and Shadyside Presbyterian, and Christ and Emory Methodist Churches are hunting sopranos and tenors, and these are among the best positions in town.

Your Correspondent went to Cadiz, Ohio, Oct. 5th, and gave a recital there in the Presbyterian Church, on a Moller organ which had recently been overhauled by Peloubet & Co., and enriched with a set of Chimes. The program was planned without a Bach number, but the TOCCATA AND FUGUE in D minor was added to the printed list at the urgent request of several people there, who felt it would not be a full-fledged organ recital

## FIRMIN SWINNEN

Private Organist for Mr. Pierre S. du Pont, Wilmington, Del.

## Organ recitals the public likes . . .

M<sup>R.</sup> SWINNEN started his already heavily booked season in Hagerstown, Md., on Sept. 13th. The Hagerstown Morning Herald says:

Mr. Swinnen's program was arranged to cover an extensive variety of moods and styles and was especially characterized in a manner to bring out practically all of the seeming endlessness of the organ's tonal resources. In playing such a varied program Mr. Swinnen unquestionably displayed his right to be called a great organist. His mastery of the instrument is at times uncanny; his technique is of the very highest, and his playing is both masterful and solid. He has a dazzling pedal-technique that was brought in evidence more than once throughout the program.

### FIRMIN SWINNEN RECITALS

2520 MADISON STREET

WILMINGTON, DEL.

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without John Sebastian. Incidentally, the program was opened with Ferrata's TRI-UMPHAL MARCH, which Mr. Gordon Balch Nevin discovered for readers of T. A. O., and which was well received. Mr. Harold E. Schuneman, assistant organist at the Third Presbyterian, played at Carnegie Music Hall, Oct. 28th, for a service given by the Lutherans of Pittsburgh, in recognition of the Reformation Anniversary. formation Anniversary

Mr. Vincent B. Wheeler died at San Diego, Cal., Oct. 22nd, and the funeral took place at St. Peter's R. C. Church, North Side, Pittsburgh, on the 30th. Mr. Wheeler was one of the most prominent musicians of this district, having been organist and choirmaster at St. Peter's for organist and choirmaster at St. Peter's for several years, previous to which time he played at Emory M. E. and First Unitar-ian. As a teacher of piano, organ, and theory, he was very highly regarded, and as a man. he was loved and admired by all who knew him. Accompanied by Mrs. Wheeler and some friends, Mr. Wheeler went to California by motor, and there suffered a stroke from which he did not suffered a stroke from which he did not recover.



Australia

byARTHUR SMYTHE Official Representative

THE EUCHARISTIC CONGRESS in Sydney is just over. It has been quite a wonderful attraction for thousands. Doubly so since it synchronised with the opening of the new wing of St. Mary's Cathedral.

The Organ in St. Mary's is negligible The Organ in St. Mary's is negligible but with a large orchestra, the music was admirably rendered by a choir of 400 voices under the baton of Dr. Pettorelli, who came from Italy especially for the Congress. Dr. Pettorelli introduced his "Tu es Petrus"—an interesting composition with a stirring climax in "Et portae inferni"—which revealed a well trained chorus of exceptional vocal quality. At the Pontifical High Mass, the singing was wonderfully good; Mitterer's "Mass" (Opus 98) was performed. Reminiscent of Palestrina, the Kyrie opened with (Opus 98) was performed. Reminiscent of Palestrina, the Kyrie opened with beautiful introductory passages for the sopranos admirably sung, and swelled to an imposing finale. In the Gloria such passages as "Qui sedes" and the climax of the "Cum Sancto Spiritu" and "Et Resurrexit" were remarkably well done. An antiphonal second choir of students sang Vittoria's "Ave Maria" and Perosi's "Magnificat". After the Mass, Han-

del's "ALLELUIA CHORUS" was sung, followed by Mirabile dictu Wagner's TANN-HAUSER MARCH, which incongruity re-

HAUSER MARCH, which incongruity reminds me of another.

After the solemn High Mass at the Agricultural Ground, Sydney, where roughly 500,000 people participated, Cardinal Cerretti, on leaving his throne, was the recipient of peculiar honor: the throng sang "For he's a jolly good fellow." Can you beat that?

Harold Funkhouser is finding himself much in demand in opening new organs. He has five dedications scheduled for the early winter. The first to be completed will be a Hilgreen-Lane in the Orr Funeral Home, followed later by another Hillgreen Lane at the Indianala Metho-Hillgreen-Lane at the Indianola Methodist. Nov. 15th Mr. Funkhouser gives the opening recital on a third Hillgreen-Lane in the Immanuel Lutheran, Salem,

Dr. Henry Stearns is broadcasting weekly recitals from the local station on his Austin Organ at First Presbyterian.

#### Youngstown

By INA F. HAZEN Special Correspondent

THOMAS H. WEBBER, of the Keith-Albee, has shaken the dust of our City from his feet and gone to New Castle, Pa., where he is presiding over the 4m Pa., where he is presiding over the 4m Moller in the new Scottish Rite Cathedral. Mr. Webber's loss is to be regretted, as he was one of our leading organists, having held various church and theater positions in the ten or more years he has been in Youngstown.

T. Herbert Davies has assumed the leadership of the chorus choir at the First Baptist. Mr. Davies came here from Cleveland more than a year ago and is himself a splendid soloist. V. Paul Curran is organist.

ran is organist.

Frank Fuller resumed his monthly musicales at St. John's Episcopal with a service of All Saints Day music Nov. 4th. These will be continued the first Sunday of every month.

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#### MR. FIRMIN SWINNEN

CONCERT ORGANIST AND COMPOSER TAKES TO ANTHEMS

ONE of the surprising developments of the publishing world is the news that Mr. Firmin Swinnen is writing some anthems to be published by Presser in Philadelphia. Mr. Swinnen has long been known for his own playing and for various organ compositions that have been appearing on concert programs for the past few years.

One of his compositions that has gained unusual acceptance is the CHINOISERIE which began life as an improvisation and gradually grew into an extended composition; it imitates the quaint mood of China and the Chinamen, and the ordinary organ is inadequate for its rendition unless some percussion registers are available. Chinoiserie has been scored for orchestra and used in symphony pro-

Now comes word of the anthems. Considering Mr. Swinnen's early training in the churches of Belgium and his career as a cathedral organist there, it is not surprising that his thoughts should re-vert to the literature of the church. If his anthems bear the stamp of vitality such as marks his playing, they will be a genuine contribution to church music.

## Modernizing

FRANK BLASHFIELD 11851 Lake Ave.,

LAKEWOOD.

Оню

## Kickers Korner

Who Knows but that There May Be Some Good in Getting Our Goat

#### TIME TO THINK

The buyer is the only one benefitting by the price-cutting free-giving competition forced on all builders alike today because some of them are too small to be bound by common agreement and those who are powerful enough to fight the evil have not yet gotten together on it. Says an organ salesman:

"The organ game has just about gotten to the place where it is a case of dog eat dog all the time."

#### EXCUSE US

It's too dangerous to comply with this request from one of America's prominent composers:

"I hope you will take up the matter in an Editorial regarding the necessity of Princeton University's going to England for an organist for the chapel. It is one of the hard things you have to do, but I do believe you owe it to the magazine to take the matter up. Everywhere I went in England I had this thrown up at me: Well, you didn't have anyone good enough for Princeton.'"

And the author of this request was

himself born in England.

## .THEY'RE BEGINNING

"Do you recall whether there were any references at all made at either of the conventions to the use of compositions of American composers? They are constantly expecting aid from the American publisher, but when it comes to selecting

materials for the examinations or for the programs, well, it's different.

So it is, with regard to the Exams, but not so bad this year with the programs played and selected individually by the organists themselves unofficially, for the A.G.O. convention had about 11 American works in a total of 58 pieces played, while the N.A.O. had 18 American pieces out of 60.

#### GO ON, START IT

"If I told all I knew I would lose most of my friends and start an avalanche of But you can bet your bottom denials. dollar that there is a surprising amount of graft in the organ business today. In fact, the first thing an organ salesman seems to try to find out today is how much he must figure for the organist in the case, if the organist is a leading light in the profession. In the small fry it doesn't count, but the big fellows are getting theirs, and don't you forget it. So don't mention my name."

Ah yes, the big fellows (1%) get it, and the little fellows (99%) suffer from it all the rest of their organistic lives. The builder is not to blame; he must keep his factory supplied with work. Let the majority come to his rescue. Now's the

ADOLPH STEUTERMAN CALVARY P. E.—MEMPHIS, TENN.

64th Recital

Demarest-Grand Aria. Douglas—Legende.
Widor—Serenade.
Gaul—Daguerrotype of an Old Mother.
DeKoven—Recessional.
Guilmant—Priere et Berceuse. Demarest—Rhapsody.

The two compositions by Mr. Demarest and the Widor number were written for organ and piano, and Mr. Steuterman was assisted in these works by Mr. H. J. Steuterman at the piano. Dec. 9th Mr. Steuterman presents "The Messiah" with organization of the street of the stree chestra and organ.

THE ORGAN, published by Musical Opinion in London, has an article in its October issue dealing with the mystery of how tone is produced from pipes; it is written and illustrated by the Rev. Noel Bonavia-Hunt, whose name is known favorably among American friends of the organ. Mr. Hunt's theories clarify some phases of the situation but they introduce new complications that are worthy of serious thought.

## "The Modern Organ"

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YERMOND KNAUSS SCHOOL OF ORGAN PLAYING







ST. GEORGE'S RECITALS THE J. P. MORGAN MEMORIAL ORGAN IN TWO DECEMBER RECITALS

THE three memorial organs in St. George's Church, East 16th Street, New York, "will be formally inaugurated with York, "will be formally inaugurated with a series of special recitals to be played from time to time" by a number of prominent organists. Mr. George W. Kemmer, organist of St. George's, has been broadcasting Sunday recitals ever since the instrument, a 4m Austin already fully described in T.A.O., was installed The Chancel sections were in use many months

Chancel sections were in use many months before the Gallery organs were ready. The first of these formal week-day recitals will be played Dec. 19th and 26th at 8:30 by Mr. Fernando Germani, whose programs will incude works of Bossi, Manari, Karg-Elert, Franck, etc. Tickets for the occasions may be obtained without charge by applying to the office of the organist 2027 Fast 16th St. organist, 207 East 16th St.

It is designed that these recitals shall constitute a musical service to the com-munity and all who love music are cor-dially invited to attend."

#### N. LINDSAY NORDEN

FIRST PRESBYTERIAN-GERMANTOWN, PA. Sunday Musicales at 7:40

Oct. 14: Franck program, harp and violin.

21: Mendelssohn's "Hear My Prayer."
28: Choral music by George B. Nevin.
Nov. 11: Armistice Day program, including "Hymn of Peace" by Fischer.

Schubert program, harp and violin. 25: Norwegian program,
Dec. 2: Choral music by H. J. Tily.

9: Music by older masters.
16: Gaul's "Holy City".
23: Carols, harp and violin.
30: New Year's program.
Jan. 20: Mendelssohn's "Christmas".
Feb. 3: Belgian program, harp a Belgian program, harp and violin.

Gounod's "Gallia"

24: Gounod program, harp and violin. March 10: Mendelssohn program.

17: Church music of great pianists. 24: Stainer's "Crucifixion".

31: Easter music.
April 14: Negro composers.
21: Women composers.

Beethoven program. May 12: Hebrew music. Philadelphia composers.

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ST. HYACINTHE, P. QUE. CANADA

#### MR. BAUMAN LOWE

St. John's—Elizabeth, N. J. AN ATTRACTIVE list of special musi-AN ATTRACTIVE list of special indescales is announced for the season under Mr. Lowe's baton, with Mrs. Lowe at the console. The organ is a 4m Moller and there is a chorus of 30 adults in the galine with a chancel choir of 25. Mr. lery, with a chancel choir of 25. Mr. Lowe, director of music at St. John's, where he played for many years, is per-haps best known to T.A.O. readers as the organist and choirmaster of St. Bar-tholomew's Church in Brooklyn, where he has a 4m Midmer and a boy choir.

he has a 4m Midmer and a boy choir. The St. John's musicales are:
Nov. 4: Schubert's "Twenty-third Psalm" and "Omnipotence", Berlioz' "EASTER HYMN" from "FAUST", and Haydn's "DISTRACTED WITH CARE."
Dec. 2: Mendelssohns "HYMN of PRAISE."

Praise."
Dec. 30: Christmas Carols, with flute, oboe, French horn, and viola—the latter two played by Mr. Lowe's sons.
Feb. 3: Gounod's "Messe Solen-

Feb. 3: Gounod's "Messe Solen-NELLE," with augmented choir and orchestra.

March 3: Selections from Handel's "MESSIAH."

#### Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

JANUARY BIRTHDAYS

1-Roland Diggle

Gieuseppe Ferrata 1866 -Lowell Mason 1792

-John Hyatt Brewer

R. Huntington Woodman 19—George W. Andrews 20—Th. Salome 1834

23—Ernest H. Sheppard 24—Frank Howard Warner

-Samuel A. Baldwin -Ralph Kinder

Mozart 1756

28-Roy Spaulding Stoughton

31—Schubert 1797 OTHER EVENTS

-Emancipation Proclamation 1863

6—Theodore Roosevelt, died 1919
23—MacDowell, died 1908
27—Eugene Thayer, died 1889
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COLLEGE OF THE CITY OF NEW YORK Mr. Baldwin has resumed his recitals for the season and plays Wednesdays and Sundays at 4 o'clock; we quote selections from his opening programs:
Boellmann—Suite Gothique.
Faulkes—Toccata Carillon March. Stoughton-Chinese Garden. Nevin-Sketches of the City. Saint-Saens—Swan. Noble—Fantasy on Welsh Tune. Jenkins—Dawn Night. haffin-Eurydice Sibelius—Finlandia.

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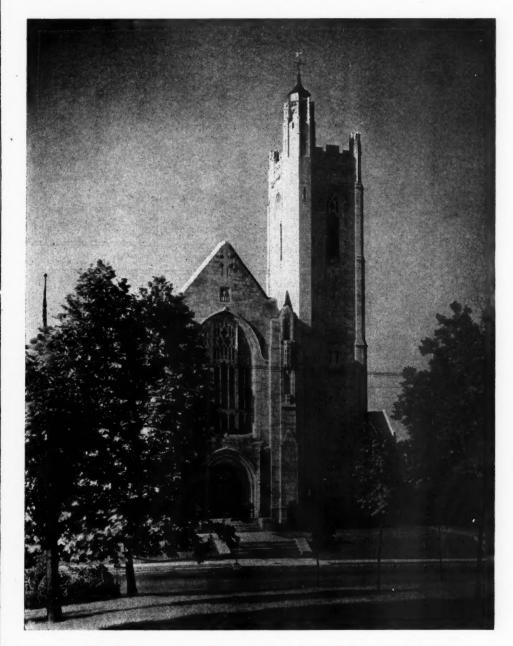
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(Concluded from page 564)

pronounced "a". In "i" we hear the worst sound of all. We hear "Hem" for "Him", "En" for "In", "Hey" for "He". Another bad-singing sound is "o". We have "No" for "No", "Glaury" for "Glory". Then there is the ending of words in "er". Boys will roll these "er's". As a matter of fact such endings should be almost "uh" and certainly the "r" should be as silent as possible. Instead of being good vocal form to roll "r's" I call it extremely bad form and amateurish indeed. When the "r" happens in the middle of a word a slight intonation is permissible. Isn't it ever so much more pleasant to hear a choir sing "Fathuh" and "Evuh" than "Fatherr" and "Everrr"? Try it for yourself.

So in bringing this short article to an end let me urge every choirmaster to examine closely the sounds his boys produce on "i", "e", "o", and "er". To correct these sounds will be a step in the right direction. The boy should be told that "o" is sung with open mouth and pronounced "a" in texture with the beginning and ending of the word eased on. "E" is not hard "ee" but a soft vocalized "u" with a slight "e" sound superimposed. To sing "e" properly a boy should hum in his head and then sing the "e" very lightly. To sing "O" properly the boy should be taught to say "No", "So", "Ho". There should be no trace of an "a" as in "spar". The "er" should be, as stated, a soft ending, unaccented, and, occurring at the end of words should be "uh".

I hope this lesson in tone-production will be of help to the choirmaster who is anxious to produce a first class set of boys, who is ambitious, interested and willing to learn.

MRS. KATE ELIZABETH FOX of the First Congregational, Dalton, Mass., return to her former city of Watertown, N. Y., to give a recital in the First Presbyterian, Oct. 23rd, before an audience of 800, as part of the celebration of the 125th anniversary of the Ecclesiastical Society and its dedication of a new church, and the 3m organ built by the Buhl Organ Co. Mrs. Fox played works by Bach and Franck, and the following:

Martini—Gavotte
Wolstenholme—Answer
Rachmaninoff—Serenade
Schumann—Canon Bm
Russell—Bells of Ste. Anne
Mulet—Carillon

ROBERT PIER ELLIOT has resigned from the Aeolian Co.'s activities in the church-organ field and has gone to the Wurlitzer Co., with offices in New York; his field is advisory and as representatative.

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## Britain





DURING SEPTEMBER church music in England was impoverished by the passing of two distinguished musicians of diametrically opposite ecclesiastical asso-ciations. The Roman Catholic Church has laid to rest in Belmont Abbey, Here-ford, to the strains of his own music especially composed with a view to being used on that occasion, the remains of Dr. Francis Edward Gladstone, first cous-in to the late illustrious English statesman, William Ewart Gladstone. Prior to

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entering the Roman communion, Dr. Gladstone (who was born in 1845, and was a pupil of Samuel Sebastian Wesley) had been organist at Chichester, Llandaff, and Norwich Cathedrals. He was at one time a professor at the Royal College of Music, and examiner for several English universities. At the other extremity of the ecclesiastical pole the Jewish Church has sustained the loss of Arthur M. Friendlander, choirmaster of the Baystand Surgeone and the sustained the water Synagogue, an authority on ancient Hebrew music and ritual.

The Three Choirs Festival at Gloucester is now a thing of the past; but, at any rate, it has helped to establish the reputation of Mr. Sumsion as that of a coming conductor, if not as that of one already arrived. The regrettable incialready arrived. The regrettable inci-dents of the Festival appear to have been the somewhat perfunctory performances of works by Bach, Handel, Mendelssohn, and Parry; and the time and energy wasted upon the production of such unmusical monstrosities as Honegger's "King David" and Kodaly's "Psalmus Hungaricus." A matter for congratulation was that Mendelssohn's "Elijah" drew the largest and a record audience thus the largest and a record audience, thus showing that musical beauty is a more powerful magnet than mere modernity.

Mr. Douglas Fox, of Bradfield College, who lost his right arm in the War or, as some would prefer to call it, "THE GREAT MURDER," has given an organ re-

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11

cital including inter alia Bach's Fugue ALLA GIGA, the AIR WITH VARIATIONS from Beethoven's Septet, and other i.ems, in such a manner that few if any of his hearers were rendered conscious of his physical impediment. The Musical Times physical impediment. The Musical Times describes Mr. Fox's use of his left hand as "astounding."

A Staffordshire vicar advertises for an organist who has been "born again," whatever that may represent, and offers him a salary "not to exceed" \$150 per annum. Our friend evidently attaches but little fi-nancial value to the "second birth."

Sir Thomas Beecham has been "at it" again, describing broadcasting as "this terrible sound, this grinding, this grunting like all the hogs of all the hoggeries in the world," and a brass band as "a superannuated, obsolete, disgusting, noisy, horrid, form of music." Poor Sir Thomas is evidently "much out o' the way." His alliterative tendencies need pruning. His adjectives require a rest. He has yet to learn that the abuse of terms for the sake of effect shows neither accuracy, ability, nor originality, and is a very poor method indeed whereby to attract public attention.

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MR. EMIL VELAZCO, founder and director of the Velazco Studies, New York City, has organized the Velazco Music Center, Inc., for the purpose of supplying music of his own composition, in response to a growing demand from his increasing number of pupils. Mr. Velazco's ing number of pupils. Mr. Velazzo's works hae been formerly published by Berlin and others but the new Center proposes to distribute not only these com-positions but also future works by Mr. Velazco which are to be published by the Center.

In addition to these compositions the Center will suppy organ music for all purposes and from all sources. Some of Mr. Velazco's compositions in jazz idiom have been unusually successful, combin-ing both the jazz idiom and genuine structural values.

Announcement is also made of a new Announcement is also made of a new folio of theater organ music compiled by Mr. Velazco under the title of "Komedy Tid-Bits" which is to be published by the Velazco Music Center.

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#### MR. GOLDSWORTHY'S ARTICLE

FOR many readers, the article by Mr. Wm. A. Goldsworthy in T.A.O. for November, on church music as it impressed him on his recent visit to the British em-pire, is anything but pleasant reading. Various answers have been submitted for publication. One correspondent wants to know "Where on earth did he get that Another fears "the poor gentleman was suffering from a coated tongue" which he also attributes to "the dreaded 'mal de

These are not the reasons we deny publication to our valued contributors' remarks. Fair play is our reason. T.A.O. marks. Fair play is our reason. T.A.O. has for many months been publishing the analytical and often severely critical articles of an Englishman in America who finds much fault with American boychoirs, we have considered that American choirmasters are game enough to stand such criticism and profit by it where possible. Now the tables are turned; it's a good time to preach give-and-take. The British organist has a profound dislike of anything American in the organ world, and his remarks are usually criticisms. Now he is getting a little of what he has given so liberally. This may sound vindictive. It is not. It is merely good sportsmanship.

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#### WHITE INSTITUTE

ENTERTAINS SOCIETY OF THEATER ORGANISTS IN WJZ RECITAL

MR. LEW WHITE of the White Institute of Organ, New York City, entertained the Society of Theater Organists Nov. 21st at midnight in a half-hour program of music played on the main studio organ and broadcast over the Blue Network. The program, announced by Wentworth, included:

MacDowell—In Autumn Gershwin-Rhapsody in Blue Scott-Lullabye

The Studios were crowded with S.T.O. members and guests, who vigorously applauded Mr. White for his unusually good work. Perhaps the Mendelssohn number was the most effectively played, in spite of its necessary speed and registrational variety. The Gershwin jazz threatens to become a classic, and Mr. White's playing proved that this yery unusual and difficult work can be effectively adapted to the organ; it would make good organ solo material for photoplayers. The attentive interest of the critical audience was a high compliment to their fellow organist.

Mr. White's many friends rejoice to see him back at the 5m Kimball in the City's

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DR. GEORGE HENRY DAY his vacation season and is spending all his spare time on the orchestrations of his various published choral works. His "Great David's Greater Son" is to be sung this month by the Strawbridge & Clothier Chorus, under the baton of Dr. Herbert J. Tily. "Psalm 107" is to be rendered this season by an orchestra in rendered this season by an orchestra in Rochester, with 80 players and a choir of trumpets and trombones, which organization will also play Dr. Day's REVOLUTIONARY DAYS overture. His "DIES IRAE" was sung Nov. 18th by the Grace Church choir of Rochester, N. Y., under the direction of Mrs. Dorothy Ros-

WESTERN N. Y. GUILD was delightfully entertained Nov. 15th at the home of the secretary, Mrs. Wallace I. Miller, who proved hersef a perfect hostess, and delighted her guests also with the violin and xylophone solos of her 16-year-old son, and with a delightful buffet supper. A committee was appointed to send resolutions of sympathy to the ed to send resolutions of sympathy to the families of the late George H. Stell and Elliott Calvin Irwin, former subdean. The annual dinner will come in January, un-der a committee headed by Miss Alice Wysard. Prior to the meeting and sup-per the members went to the Second Scientist Rochester to bear the Scientist, Rochester, to hear the new 4m Hillgreen-Lane, Mr. Fischer playing works by Guilmant, Schubert, and Wolstenholme

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FEW ORGANISTS of Roman Catholic Churches "recite". Mr. Arthur Becker, A.A.G.O., of St. Vincent's (who lately A.A.G.O., of St. Vincent's (who lately signed a five-year contract as accompanist of the Paulist Choristers) is one of the exceptions. His first monthly recital of the season, Oct. 28, proved an afternoon's enjoyment for many. Well played, well selected, including compositions by Lily Wadhams Moline, Felix Borowski, Karg-Elert, and others, and well assisted by Mr. Wm. Murphy, tenor.

Mr. Francis Aulbach's first recital of the season was given at Church of the Epiphany a few weeks ago. One of the outstanding features was the introduction

outstanding features was the introduction of Dr. Browne's GAVOTTE and INTER-

MEZZO. Several notable innovations in the progress of ceremonialism have been brought to light by recent dedications. One of these, the dedication of the 3m Kimball at the First Baptist, Evanston, where Mr. Wm. H. Barnes is organist, celebrated by an organ recital and a Joint Recital of the Guild, revealed a Baptist Church equipped with a charming black walnut chancel, with choir benches, pulpit and lectern, all artistically carved, crowned, not with an altar, but with a glorious dark red dorsal curtain which hides the baptistry. A more harmonious and baptistry. A more harmonious and reverent view for the eyes of the wor-shipper has not been seen in many a

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church of that denomination. Into this poem of sight, the tone of the organ blends as a unit, especially when moderate or full organ is used. The Pedal, ate or full organ is used. The Pedal, with but one independent voice, is surprisingly independent; the full organ tone, carefully played, gives clarity note for note. In the Tremulant, especially with moderate organ, Kimball has not been so fortunate. To a layman, the sound imitates the theater organ's sentimental wave to an alarming extent. This probably ought to be fixed. The visiting organists at the Guild service were Mr. Porter Heaps, Mr. William Lester, and Mr. Herbert Hyde. One of the novelties was a TOCCATA by Max Reger, played by was a Toccata by Max Reger, played by Mr. Lester.

Another innovation comes to light in

Another innovation comes to light in the dedication of the new Chapel of the University of Chicago. It is an impressive, commanding structure, in Gothic style and ornament, with chancel seating for the choir, and transepts for extra singers or congregation. Statues of the spints adopt the front which faces the saints adorn the front which faces the Midway Plaisance. The organ is in two

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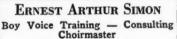
sections, chancel and gallery or echo orsections, chancel and gailery or echo organ. Each organ has a console from which either can be played. The dedication service was sung by the Apollo Musical Club under Mr. Edgar Nelson, director, and accompanied by Mr. Robert Birch. Claire Dux was the assisting soloist. The organ, a Skinner, seems to adapt itself admirably to its surroundings and penetrates to the farthest corner with all the gentleness of the softer solos, with an the genueness of the softer solos, and the piercing brilliance of the heavier work. It is a great favorite with the students, who hear it every afternoon (except Saturday) in recital. Nov. 1 Mr. Lynnwood Farnam played the dedicatory recital to a consider the solosies. catory recital to an overflow audience, many late-comers being unable to get in although the building seats over 1700 people. His program, containing many novelties, included the composers Bruce Simonds, Harvey Grace, Eric DeLamarter, Karg-Elert, W. Y. Webbe, and Georges Locab. Georges Jacob.

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The formal opening of the rebuilt or-The formal opening of the rebuilt organ at the new residence of Mr. and Mrs. Wm. H. Barnes was attended by some 130 or so members of the Illinois A.G.O. and N.A.O. A program of delightful novelty had been prepared by Mr. and Mrs. Barnes, on the organ and piano, with Mrs. Kehr assisting in alto solos. Everything was well done, and the guests again enjoyed the cordiality and welcome which always attend meetings at the home of the organ architect. The organ, in its new surroundings, has The organ, in its new surroundings, has been perfectly planned, since its tone and balance are remarkably delightful to hear, and in many ways it seems to be orchestral to the finest degree, especially in the soft reeds. At no time does the full organ bore, nor does the softer work lose its beauty. The Pedal Organ, having been reinforced by the addition of several sets, has an independence which pleases the severest of theorists, who always has to hear the bass so that he'll know what kind of a chord is being played.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N. Y. for October, 1928.

State of New York County of Richmond Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Organ Interests, Inc. New York, N. Y.; Editor, T. S. Buhrman; Managing Editor, none; Business Managers, none.

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T. S. Buhrman, Editor.

Sworn to and subscribed before me this 27th day of September, 1928.

(Seal) W. L. Conner.

(My commission expires March 30, 1929)

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Mus. Bac., F.A.G.O. Teacher of Organ, Piano, Theory

Organist-Director. Temple Mishkan Israel Center Congregation Church New Haven, Conn.

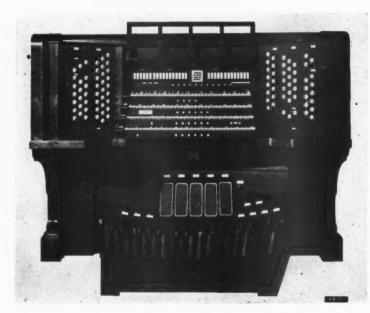
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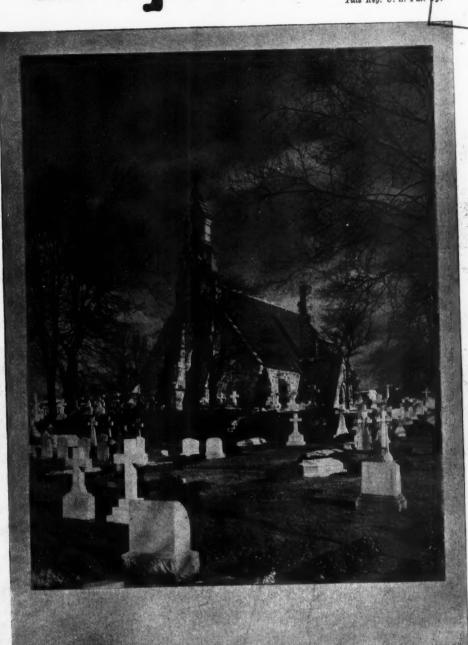
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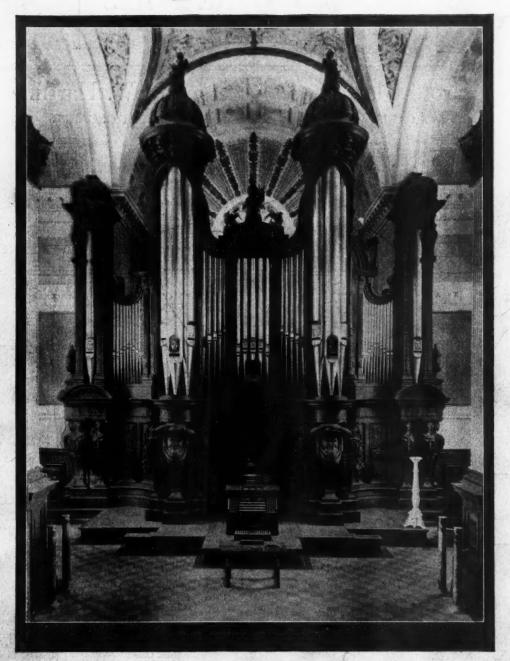
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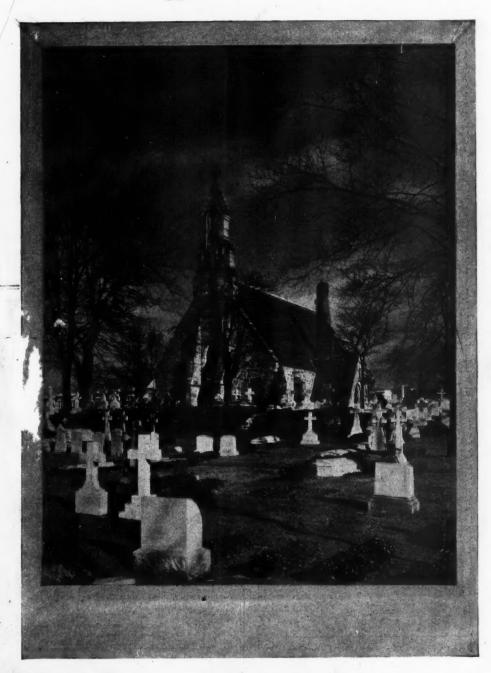
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